

MAN ON THE MOON

9

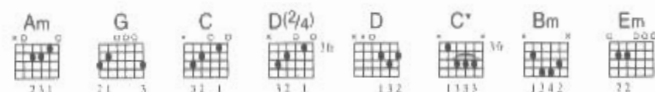
Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Tune Gtr. 2

⑥ = D ③ = G

⑤ = G ② = B

④ = D ① = E



♩ = 118

Intro:

C

D(2/4)

C

Acous. Gtr. 1

mf Fig. 1 end Fig. 1

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Elec. Gtr. 2

D(2/4)

C

w/ slide
let ring...
w/ Fig. 1 (Acous. Gtr. 1) 2 times

T	5	5	5	7	7	7	5	5
A	5	5	5	7	7	7	5	5
B	5	5	5	7	7	7	5	5

Verse: C

D(2/4)

C

1. Mott the Hoo - ple and the game of Life, — yeah, yeah, yeah, yeah, —
(Ooh, —)

Acous. Gtr. 3 (capo 12th fret)

8va

**Mandolin arr. for Gtr.*
Fig. 2 end Fig. 2

Gtr. 2 tacet

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

An - dy Kauf - man in the wres - tl - ing match, - yeah, yeah, - yeah, yeah.

(Backing Vocals Cont. simile)

Gtr. 1

TAB

0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	3	3	3	3	1
0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	4	4	4	4	2
3	3	3	3	3	3	3	5	5	5	5	3

Mo - no - po - ly, Twen - ty - one, check - ers and chess,

[illegible][illegible]

D(2/4) C

Let's play Twist - er, let's play Risk, - yeah, yeah, - yeah, yeah. - I'll

Gtr. 4

*let ring...
Piano arr. for Gtr.
w/ Fig. 1 (Acous. Gtr. 1) 2 times*

TAB

3	2	0	3	5	4	2	3	2	0	3	1
---	---	---	---	---	---	---	---	---	---	---	---

D(2/4) C

see you in hea-ven if you make the list, - yeah, yeah, - yeah, yeah. - Now

Gtr. 1 cont. in slashes

TAB

3	2	0	3	5	4	2	3	2	0	3	1
---	---	---	---	---	---	---	---	---	---	---	---

Pre-chorus: Am G Am

Gtr. 1

An - dy, did you hear a - bout this one? Tell me are you locked in the punch? -

Gtr. 2

w/ slide

TAB

5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5

Gtr. 3 (capo 12th fret)

Fig. 3

TAB

5	5	5	5	5	5	3	3	3	3	5	5	5	5	5	5
5	5	5	5	5	5	4	4	4	4	5	5	5	5	5	5
2	2	2	2	2	2	0	0	0	0	2	2	2	2	2	2

G Am G C

Hey An - dy, are you goof - ing on El - vis? Hey ba - by,

let ring

TAB 5 7 5 5 5 5 5 5

(8va)

TAB 3 3 3 3 5 5 5 5 5 5 3 3 3 0 0 0

D

are we los - ing touch?

TAB 7 7 7 7 7 7 8 7 7

TAB 5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0

(8va)

TAB 5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0

end Fig. 3

Chorus: G
Elec. Gtrs.
5 & 6

Am

C*

Bm

G

Am

If you be - lieved

they put a man on the moon,—

man on the moon.

f Gtrs. 5 & 6 w/slight dist.
Gtr. 1 doubles ad lib.

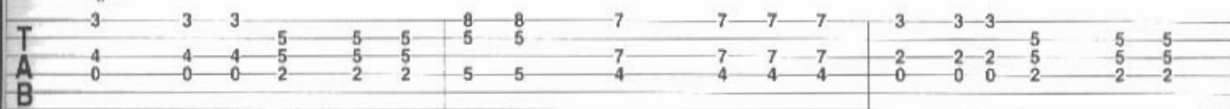
let ring

let ring



(8va)

Fig. 4



D

G

Am

C*

Bm

If you be - lieve—

there's noth - ing up my sleeve,



(8va)



Am

then noth - ing is cool.

TAB 5 5 3 0

(8va)

end Fig. 4

TAB 5 5 5 5 5 5 5 5 3 2 0 3

Verse: C

D(2/4)

C

2. Mo-ses went walk-ing with the staff of wood, yeah, yeah, yeah, yeah.

Gtr. 2

mf let ring let ring let ring

w/ Fig. 1 (Acous. Gtr. 1) 4 times
w/ Fig. 2 (Acous. Gtr. 3) 4 times

TAB 5 5 7 7 5 5 2 0

D(2/4)

C

New-ton got beaned by the ap·ple good, yeah, yeah, yeah, yeah.

let ring let ring let ring let ring

TAB 5 5 7 7 5 5 3 3 5

D(2/4)

C

E-gypt was trou - bled by the hor - ri - ble asp, yeah, yeah, - yeah, yeah. —

let ring

TAB

5 7 7 5 5 2 0

D(2/4)

C

Mis - ter Charles Dar - win had the gall to ask, - yeah, yeah, - yeah, yeah. Now

let ring

TAB

5 5 7 7 5 5 5 5

Pre-

chorus: Am

G

Am

G

An - dy, did you hear a - bout this one? Tell me, are you locked in the punch? Hey

let ring

w/ Fig. 3 (Elec. Gtr. 3)

TAB

5 5 5 0 0 5 3 0 5 5 5 0 0 5 3 0

Am

G

C

D

An - dy, are you goof - ing on El - vis? Hey ba - by, are you hav - ing fun? —

let ring

TAB

5 5 5 0 0 5 5 5 7 7 7 7 7 7 8 7 7



Chorus: G

Am

C*

Bm

G

Am

D



If you be - lieved

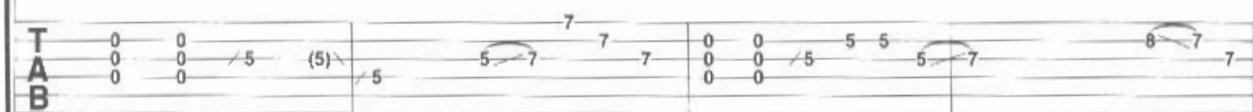
they put a man on the moon, —

man on the moon.

(2nd only) (Doo-ah, doo-ah, ah doo. —)*f* w/ Fig. 4 (Elec. Gtr. 3)

let ring

let ring ————



G

Am

C*

Bm

Am

To Coda ⊕



If you be - lieve

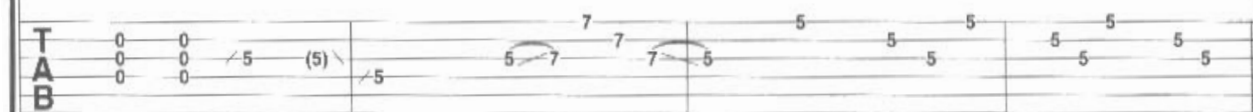
there's noth-ing up my sleeve, —

then noth-ing is cool. —

(Noth - ing. ————)



let ring ————

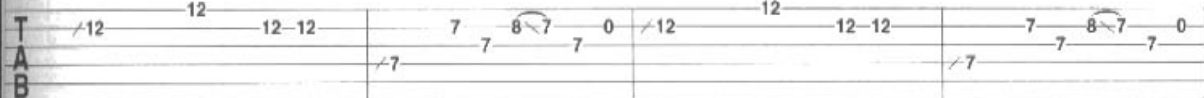
Gtr. 2 (2nd)

let ring ————

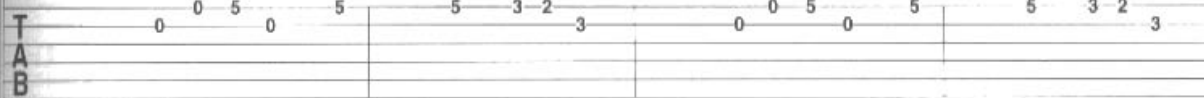


Gtr. 6 *Cont. rhy. simile*Gtr. 1 *Cont. rhy. simile*

Gtr. 2

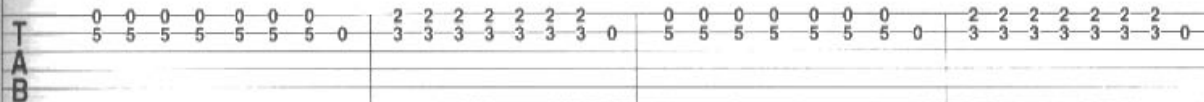


Gtr. 3

8^{va}

Gtr. 5

Fig. 5

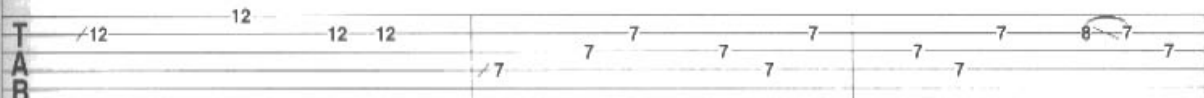


Em

D

(Gtr. 1)

let ring

(8^{va})

end Fig. 5

D(2/4)

C

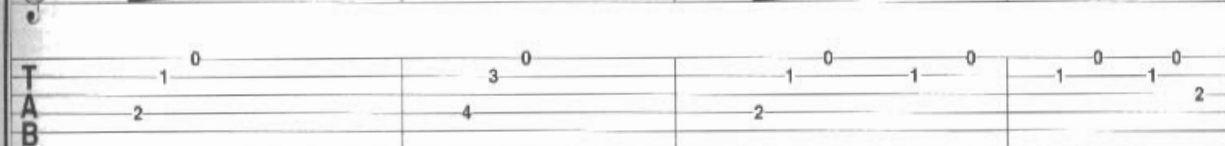


Gtr. 3 (capo 12th fret)



D(2/4)

C



Pre-chorus:

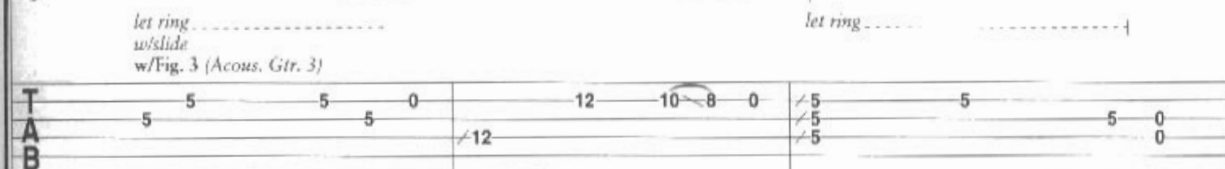
Am

G

Am



Gtr. 2

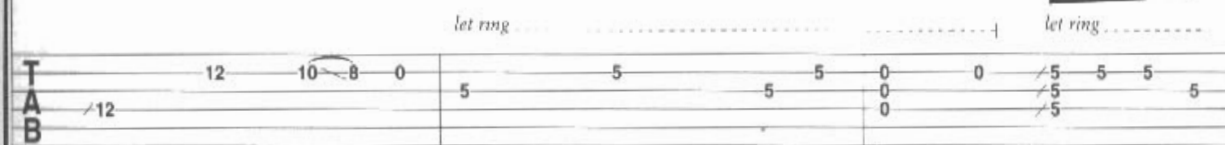
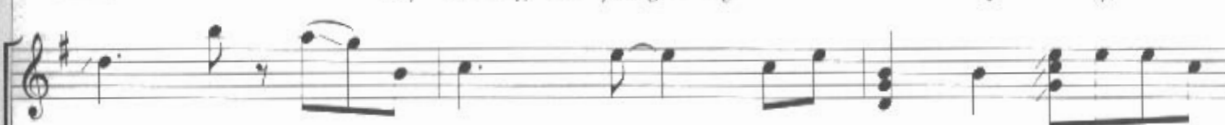


G

Am

G

C



D

D. 8. al Coda

are we los - ing touch?

let ring

TAB

♢ Coda

Solo: Em

D

Em

Gtr. 2

w/ Fig. 5 (Elec. Gtr. 5)

TAB

Gtr. 3

TAB

D

Em

D

let ring

TAB

TAB

Chorus: G Am C⁺ Bm G Am

If you be - lieved... they put a man on the moon, — man on the moon.
(w/background Fig. 1)

Gtr. 2

w/ Fig. 4 (Acous. Gtr. 1) 3 times

let ring ————— 1 let ring —————

TAB

D G Am C⁺ Bm

(Doo - ah, doo - ah, ah doo. —) If you be - lieve... there's noth - ing up my sleeve, —

TAB

Am

then noth - ing is cool, —
(Noth - ing. —)

let ring ————— 4

TAB

Background Vocal Fig. 1

Man — on the moon. —

G Am C* Bm G Am

If you be - lieved — they put a man on the moon, man on the moon. *(w/background Fig. 1)*

let ring let ring |

TAB

D G Am C* Bm

(Doo - ah, doo - ah, ah doo. —) If you be - lieve — there's noth - ing up my sleeve, —

let ring |

TAB

Am

then noth - ing is cool. — (Noth - ing. —)

let ring |

TAB

G Am C* Bm

If you be - lieved — they put a man on the moon, —

let ring |

TAB

G Am D G Am

man on the moon. (w/background Fig. 1) {Doo - ah, doo - ah, ah doo. } If you be - lieve—

TAB

C* Bm Am

there's noth - ing up my sleeve, — then noth - ing is cool. —
(Noth - ing.)

TAB

slight rit. Em

TAB

Gtr. 3 (capo 12th fret)

8va

TAB

THE GREAT BEYOND

Words and Music by Peter Buck, Michael Mills and Michael Stipe

Tune all Gtrs.

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E



♩ = 108

Intro: Am11/D

Acous. Gtr. 2 { } ∞

Elec. Gtr. 1

Dsus2

mp w/slight dist.

TAB

Am11/D

Dsus2

Am11/D

w/ Fig. 1 (Elec. Gtr. 3)

TAB

Fig. 1

Dsus2

Am11/D

Gtr. 3

TAB

Chorus: Dsus² Am¹¹/D Dsus²

w/ Fig. 1 (Elec. Gtr. 3)

TAB

Verse: Gtr. 2 Am^{11}/D Dsus² Am¹¹/D

1. I've watched the stars fall si - lent from your eyes.
 2. In all this talk of time, talk is fine.

(Verse 3 Instrumental)

Gtr. 1 2° only

TAB

Chorus: Dsus² Am¹¹/D Dsus²

Oh the sights that I have seen.
 But I don't want to stay a round.

w/ Fig. 1 (Elec. Gtr. 3)

TAB

Chorus: Am¹¹/D Dsus² Am¹¹/D

2° Gtr. 2 Am^{11}/D

3. I want the hum - ming birds, we the danc -

w/ Fig. 1 (Elec. Gtr. 3) 3° Gtr. 3 enters here

TAB

Dsus2 **Am11/D** **Dsus2**

- lieve that I be - lieved I wished that you could see —
 pan - to - mime, just close — our eyes — and sleep — sweet dreams —
 - ing — bear, the sweet - est dreams of you. I'm

w/Fig. 1 (Elec. Gtr. 3)

TAB

3	3	3	0	0	0	0	3	0	2	2	0
2	2	2	0	1	1	0	2	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0

Am11/D **Dsus2** **Am11/D** **Dsus2**

there's a new pla - net in the so - lar sys - tem. There is north - ing up — my sleeve.
 of me and you with wings on our feet. I'm looking to — the moon. }

w/Fig. 1 (Elec. Gtr. 3)

TAB

0	0	0	0	3	3	3	0	0	0	0	3	0	3	2	2	0
1	1	1	0	0	2	2	0	1	1	1	1	0	2	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Pre-chorus: **C** **C(9)/B** **Am** **C** **C(9)/B**

I'm push - ing an e - le - phant up the stairs — I'm toss - ing off punch -

Gtrs. 1 & 2

mf

TAB

0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	2	2	2	2	2	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	2	2	2	2	0	0	0	0	0	3	3	2	2	2	2

Am **C** **C(9)/B** **Am**

- lines that were nev - er there ov - er my shoul - der a pi - a - no falls, —

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	0	0	0	0	0	2	2	2	2	2	0
0	0	0	0	0	0	0	3	3	2	2	2	2	0	0	0	0

[illegible][illegible]

G Am C

ers in full bloom I'm look - ing for an -

TAB

3	3	3	3	3	3	3	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	1	1	1	1	1	1	0
0	0	0	0	0	0	0	0	2	2	0	0	0	0	0
0	0	0	0	0	0	0	0	2	2	0	2	2	0	0
5	5	5	5	5	5	5	0	0	0	0	3	3	0	0

G D C To Coda Φ D.%, al Coda

swers from the great be - yond.

TAB

3	3	0	2	2	2	0	0	0	0	0	0	0	0	0
0	0	0	3	3	3	0	1	1	1	1	1	1	1	1
0	0	0	2	2	2	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	2	2	2	2	2	2	2	2
5	5	0	0	0	0	0	3	3	3	3	3	3	3	3

⊕ Coda C Am C G D

I'm break-ing through, I'm bend-ing spoons.

Am C G Am C

I'm keep-ing flow-ers in full bloom. I'm look-ing for an-

G D C

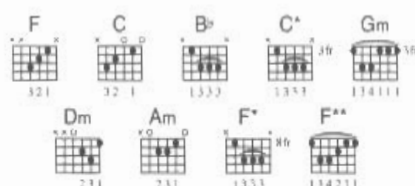
-swers from the great, an-swers from the great, an-

Am C G D

-swer! I'm break-ing through, I'm bend-ing spoons.

BAD DAY

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



$\text{♩} = 82$

Intro: N.C.

Elec. Gtr. 1

F

Elec. Gtr. 2

C

mf w/feedback

w/slight dist.

TAB

5

1 1 3 2 0 3

1 1 0 2 0 3

B^b

C[#]

1. A

TAB

1 3 3 1 3 3 5 5 0 0

1 1 3 1 3 1 5 5 3 0

Verse: ♩ F

B^b

(1.) pub - lic ser - vice an - nounce - ment fol - lowed me home the oth - er day,
 (2.) - er seen the te - le - vis ed St. Vi - tus sub - com -

(Verse 3 see block lyric)

TAB

1 1 1 0 1 0 3 3 3 1

2 2 2 0 2 0 3 3 3 1

3 3 3 2 0 3 3 3 3 1

Fig. 3

C^{*} F C

mit - tee prize I in - paid it nev - er mind, ——— dance? Those

ants - in - pants go a - way, glances. Well Shir's so thick — you could stir — eyes —

w/ Fig. 1 (Elec. Gtr. 1) end Fig. 3

TAB

Gm F C

ants - in - pants go a - way, glances. Well Shir's so thick — you could stir — eyes —

w/ Fig. 1 (Elec. Gtr. 1) end Fig. 3

TAB

B^b C^{*}

— with a stick, — free Tef - lon, white - washed pre - si - den - cy. — We're

— it's a hal - lowed, hol - low a - naes - the - tized —

TAB

Fig. 1

Gm

Gtr. 1

TAB

F **C**

sick of be - ing ass, jerked a round. —
 "Save my own ass, screw these guys," —

TAB

1 1 1 1
 2 2 2 2
 3 3 3 3

3 2 0 3 1 0 0 2 1 0 0

Gm

Wear that on your sleeve. —
 smoke and mir - ror lock down. }

w/ Fig. 1 (Elec. Gtr. 1)

TAB

3 3 5 5 3 3 5 5 3 3 0 0

Pre-chorus **C** **Dm** **B^b**

Broad - cast me a joy - ful noise — un - to the times, — lord. — Count — your bless —

w/ Fig. 2 (Elec. Gtr. 1)

TAB

0 1 0 2 3 1 3 3 0 0 0 0 0 0 0 0

Fig. 2 **C** **Dm**

Gtr. 1

TAB

1 1 3 3 0 0 1 1

C Dm B⁷

- ings. { 2. We're sick of be - ing jerked a - round. We all
3. The pa - pers would - n't lie, I sigh. Not

w/ Fig. 2 (Elec. Gtr. 1)

TAB

0	1	0	3	0	3	0	3	0
0	1	0	3	0	3	0	3	0
2	2	0	0	0	0	0	0	0
3	3	0	0	0	1	1	0	0

Am C 1. C 2. (%%)(%%)

one fall more, down. 2. Have you ev - It's been a }
been a

TAB

1	0	0	0	0	0	0	0	0
2	1	0	0	2	2	0	2	0
2	0	0	0	3	3	0	3	0
0	3	0	0	0	0	0	0	0

Chorus: F⁷ C⁷ Gm Cont. thy. simile

Elec. Gtrs. 3 & 4

bad day. Please don't - take a pic - ture. It's been a

Gtr. 3 w/ slight dist.
Gtr. 4 w/ heavy dist.

TAB

10	5	3	3	3	3
10	5	3	3	3	3
10	5	3	3	3	3
8	3	3	3	3	3

F⁷ C⁷ Gm

bad day. Please. It's been a

TAB

10	5	3	3	3	3
10	5	3	3	3	3
10	5	3	3	3	3
8	3	3	3	3	3

F^{*} C^{*} Gm

bad day,— please don't take a pic - ture.— It's been a

Fig. 4

TAB

F^{*} C^{*} Gm To Coda ⊕ To Coda ⊕⊕ D.%. al Coda

bad day,— please. 3. We're

Fig. 4 end Fig. 4

TAB

⊕ Coda Gm F^{*}

Gtrs. 3 & 4 Gtr. 3 w/bar

Gtr. 2 Gtr. 4 Gtr. 2 tacet

TAB

Bridge: F C B^b C^{*}

Du du— du, du du du.

w/clean tone & tremolo w/ Fig. 3 (Elec. Gtr. 2) 2 times

TAB

F C Gm

Du du— du, du du du. I

TAB 3 3 2 3 3 1 3

F C[#] B^b C[#]

saw that I— keep— be— hind—

TAB 3 3 2 3 1 1 (1) 3 0

F C Gm D. % al Coda

Du du— du, du du du.

TAB 3 3 2 3 3 1 3

⊕⊕ Coda

Chorus:

Gm F[#] C[#]

Gtrs. 3 & 4 Gtr. 3 Gtr. 4

It's been a bad day, please don't take—

Gtr. 2

w/ Fig. 4 (Elec. Gtr. 2) 4 times

TAB 3 5 3 3 8 8 15 15

Gm F* C*

Cont. rhy. simle

a pic - ture. It's been a bad day, please.

TAB 10 10 x x 8 8 15 15

Gm F* C*

It's been a bad day, please don't take

TAB 10 10 x x 8 8 15 15

Gm F*

a pic - ture. It's been a bad day,

TAB 10 10 x x 8 8

C* Gm

please.

TAB 15 15 10 10 x x

F^{*} C^{*} Gm

Du du— du, du du du.

Gtr. 3

Gtrs. 2 & 4 Cont. simile

TAB

10	x	10	5	x	5	3	x	3	3	x	3
10	x	10	5	x	5	3	x	3	3	x	3
10	x	10	5	x	5	5	x	5	5	x	5
8	x	8	3	x	3	3	x	3	3	x	3

F^{*} C^{*} Gm

Du du— du, du du du.

1. Gm

TAB

10	x	10	5	x	5	3	x	3	3	x	3
10	x	10	5	x	5	3	x	3	3	x	3
10	x	10	5	x	5	5	x	5	5	x	5
8	x	8	3	x	3	3	x	3	3	x	3

2. Gm F^{**}

All Gtrs.

TAB

3	x	3	3	x	3	1					
3	x	3	3	x	3	1					
3	x	3	3	x	3	2					
5	x	5	5	x	5	3					
3	x	3	3	x	3	1					

Verse 3:

We're dug in deep, the price is steep.
 The auctioneer is such a creep.
 The lights went out, the oil ran dry
 We blamed it on the other guy.
 Sure, all men are created equal.
 Here's the church, here's the steeple.
 Please stay tuned, we cut to sequel.
 Ashes, ashes, we all fall down.

Broadcast me a joyful noise unto the times, lord.
 Count your blessings,
 Ignore the lower fear
 Ugh, this means war,

It's been a bad day etc.

WHAT'S THE FREQUENCY, KENNETH?

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Intro: D^5 G

Elec. Gtr. 1

f let ring... w/dist.

Verse: A^5 D^5 Bm G

1. "What's the fre-quen-cy, Ken-neth?" is your Ben-ze-drine, uh-huh.
 2. I've stu-died your car-toons, radi-o, mu-sic, T. V., movies, maga-zines.
 (Verse 3 see block lyric)

TAB

TAB

TAB

A5 D A5 G

2° & 3° w/ Fig. 1 (Elec. Gtr. 3)

TAB

A5 D5 Bm G

I was brain - dead, locked out, numb, not up to speed.
Richard said, "With - drawal in dis - gust is not the same as a pa - thy."

TAB

A5 D Bm E5

2, 3, A

TAB

Fig. 1

A5 G A5 D5 Bm G A5 D Bm E5

Elec. Gtr. 3

f w/ dist.

TAB

Pre-chorus:

G A5

(1.) I thought I'd pegged you, an i - di - ot's dream.
smile like the car - toon, tooth for a tooth,

TAB

G A5

Tun - nel vi - sion from the out - si - der's screen.
you said that i - ro - ny was the shack - les of youth.

TAB

Chorus: D A5 D G

I nev - er un - der - stood of the fre - quen - cy, uh - huh.
You wore a shirt of vi - o - lent green, uh - huh.

w/ Fig. 2 (Elec. Gtr. 2) 4 times

TAB

Fig. 2

Elec. Gtr. 2

w/tremolo

TAB

A5

G

A

TAB

D

A5

D

G

You wore our ex - pec - ta - tions like an ar - mored suit, uh -
I nev - er un - der - stood the fre - quen - cy, uh - huh,

TAB

A5

G

A5

To Coda ⊕ 1.

D5

uh.

TAB

2.

D5

Solo:
Bm

A5

Bm

TAB

Elec. Gtr. 3

Backward Gtr.

TAB

A5 Bm A5

TAB

G A D *D.S. al Coda*

TAB

♩ *Coda* D A5 D G A5

You wore our ex - pectations like an ar - mored suit, uh - huh.
 You wore a shirt of vi - o - lent green, uh - huh.

TAB

w/ Fig. 2 (Elec. Gtr. 2) 8 times

G A D A5

I could-n't un-der - stand... You said that i - ro - ny was the
I nev - er un - der - stood,

TAB

3	3	0	2	2	2	2	2	2	2	2	2	2	0	0	0	0
3	3	0	2	2	2	2	2	2	2	2	2	2	0	0	0	0
0	0	0	2	2	2	2	2	2	2	2	2	2	0	0	0	0
3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D G A5

shack - les of youth, uh - huh.
don't fuck with me, uh - huh.

TAB

3	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0

1. G A5 2. G A5 D

I could-n't un-der - stand...

TAB

3	3	3	0	2	2	0	3	0	0	2	2	0	2	0	2	2
3	3	3	0	2	2	0	3	0	0	2	2	0	2	0	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	0	0	0	0	3	0	0	0	0	0	0	0	0	0

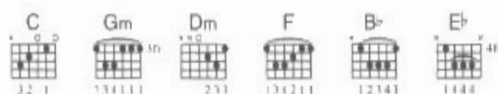
Verse 3:

"What's the frequency, Kenneth?"
Is your Benzedrine, uh-huh.
Butterfly decal, rear-view mirror
Dogging the scene.

You smile like a cartoon etc.

ALL THE WAY TO RENO

Words and Music by Peter Buck, Michael Mills and Michael Stipe



♩ = 102

Intro: C Gm C Gm

Acous.

Gtr. 1

(12 str.)

Cont. rhy. simile

Elec. Gtr. 2

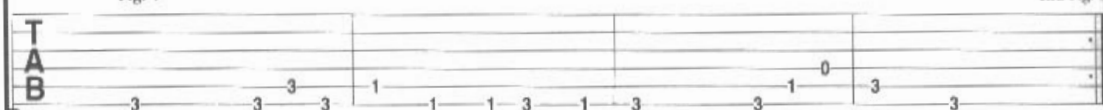


Baritone Gtr. arr. for Gtr.
w/clean tone & tremolo

mf Gtr. 5 plays ad lib. w/backwards fx
w/Fig. 3 (Elec. Gtr. 4)

Fig. 1

end Fig. 1



Elec. Gtr. 3 (Elec. Sitar)



mf w/clean tone & phasing
Fig. 2

end Fig. 2

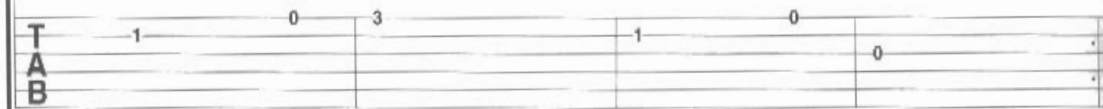


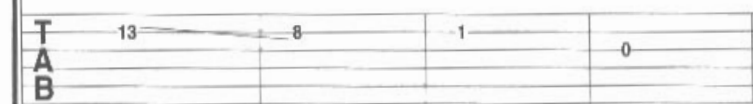
Fig. 3

C Gm C Gm

Elec. Gtr. 4



mf w/clean tone & tremolo



Verse: C Gm C Gm

1. Hum-ming is all the way to Re-no, you've dust-ed the non-be-liev-
 2. 'Wing' is writ-ten on your feet, your A-chil-les heel

Gtr. 3 tacet (2nd ad lib.) Gtr. 2 tacet

TAB 3

Gtr. 1

Fig. 4

TAB

0	0	0	0	0	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3
1	1	1	1	1	3	3	3	3	3	1	1	1	1	1	3	3	3	3	3
0	0	0	0	0	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3
2	2	2	2	2	5	5	5	5	5	2	2	2	2	2	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C Gm Dm F

-ers and chal-lenged the laws of chance. Now sleep,
 is a ten-den-cy to dream.

w/ Fig. 5 (Elec. Gtr. 6)
 w/ Fig. 6 (Elec. Gtr. 3)

end Fig. 4

TAB

0	0	0	0	0	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	1	1	1	1	1
0	0	0	0	0	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3
					3	3	3	3	3						3	3	3	3	3
															1	1	1	1	1

Fig. 5

Dm F
 Elec. Gtr. 6 (12 str.)

mf w/clean tone

TAB

5	3	5	0	2	3	3	0	2
---	---	---	---	---	---	---	---	---

Fig. 6

Gtr. 3 Dm F C

TAB

0	2	3	1	1	2	3	2	0
---	---	---	---	---	---	---	---	---

C Gm C Gm

you're so su - gar - sweet, — you may as well have — had — 'kick —
 You've known that from the be - gin - ning, you did - n't have — to — go —

TAB

0	0	0	0	0	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3
1	1	1	1	1	3	3	3	3	3	1	1	1	1	1	3	3	3	3	3
0	0	0	0	0	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3
2	2	2	2	2	5	5	5	5	5	2	2	2	2	2	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C Gm Dm F

me' so far, fas - tened on — your sleeve.
 you did - n't have — to go.

w/ Fig. 7 (Elec. Gtr. 4) 2° only

w/ Fig. 5 (Elec. Gtr. 6)
 w/ Fig. 6 (Elec. Gtr. 3)

Gtr. 1 Cont. in slashes

TAB

0	0	0	0	0	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	5	5	5	5	5	0	0	0	0	0	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	1	1	1	1	1

Chorus: Bb

Gtr. 1

Gtr. 6

Fig. 8

Fig. 9

TAB

1	0	3	3	3	1	3	2
3	3	5	5	7	7	8	8
3	5	7	8	8	5	5	3

Fig. 7

Gtr. 1

C Gm

TAB

8	8
---	---

B \flat C Dm E \flat

You know what you are, — you're gon - na be a star.

TAB 0 2 3 3 1 0 3 3

TAB 5 3 5 3 5 3 3 3 5 5 7 7 8 8

F To Coda ①. 2.

end Fig. 8

end Fig. 9

TAB 1 1 1 1 1 1 1 1

Bridge: Dm

Gm

Dm

Gm

(Gtr. 1)

Cont. rhy. simile

You know_ who you are, — you_ know_ who_ you are, —

Gtrs. 3 & 4

TAB 3 2 3 3 3 3 3 2 3 3 3

Dm Gm F

you— know— who you are,

TAB

Interlude:

C Gm C Gm

Gtr. 1

w/ Fig. 1 (Elec. Gtr. 2) 2 times
w/ Fig. 2 (Elec. Gtr. 3) 2 times
w/ Fig. 3 (Elec. Gtr. 4)
Gtr. 5 plays ad lib. w/backwards fx

TAB

C Gm C Gm

TAB

Verse: C

Gm C Gm

Hum-ming all— the way— to Re— no, you've writ—ten your own— di—rec—

(Gtr. 1)

(Gtr. 3)

TAB

C

Gm

Dm

F

D.S. al Coda

- tions

and whis-tled the rules of change.

w/ Fig. 5 (Elec. Gtr. 6)
w/ Fig. 6 (Elec. Gtr. 3)

Coda

F

B \flat

C

Dm

E \flat

You know what you are, —

you're gon - na be a star. —

w/ Fig. 8 (Elec. Gtr. 6)
w/ Fig. 9 (Elec. Gtr. 3)

Gm

You know what you are, —

Dm

E \flat

F

you're gon - na be a star. —

Gtr. 1 Cont. in slashes

C Gm C Gm
 Gtr. 1 *Cont. rhy. simile*
 Hum-ming all the way— to Re - no, all the way— to Re -

Gtr. 4
 TAB 13 13 8 5 5

Gtr. 2
 TAB 3 5 7 3 3 3 5 7 3 3

C Gm C Gm
 - no, all the way— to Re - no, you're gon-na be a star...

C Gm C Gm
 You know what you are, you're gon-na be a star, you're gon-na be a star...

Gtr. 4
 TAB 20 20 15 15 20 5 8

TAB 3 3 3 1 1 3 3 3 3 1 1 3

C Gm C Gm

— You know what you are, you're gon-na be a star. —

Gtrs. 3 & 4

TAB 5 5 8 5 5 8

TAB 3 3 3 1 1 3 3 3 1 1 3

Fade out

C Gm C Gm

TAB 5 5 3 5 8

TAB 3 3 5 7 3 3 3 5 3 3 5 7 3 3 3

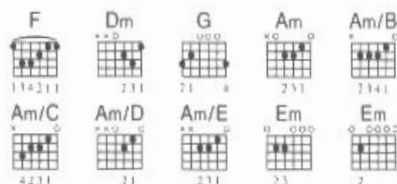
C Gm C Gm

TAB 5 5 3 5 8

TAB 3 3 3 1 1 1 3 3 5 7 3

LOSING MY RELIGION

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



♩ = 124

Intro: N.C.

Acous. Gtr. 1

Gtr. 2

mf Mandolin arr. for Gtr. let ring...

TAB

15 12 15 14 13 13 13 13 13 13 13 12 15 12 15 14

Am Am/B Am/C Am/D Am/E F

TAB

13 13 13 13 13 13 13 12 15 12 15 14 13 13 13 13 13 14 14 14 12 14 14 14 15 15 15 12 15

Dm G Am G

1. Oh ————— life —

Cont. simile

TAB

13 13 12 15 12 15 14 13 13 13 13 12 12 1 3 0 5 3 0 3

Verse: Am

Em

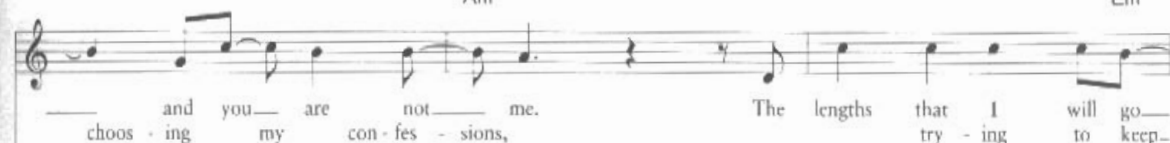


Gr. 1

TAB

Am

Em



TAB

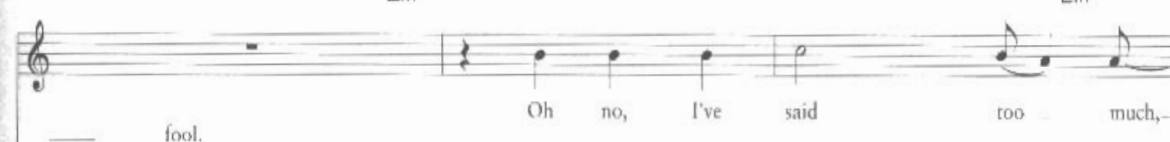
Am



TAB

Em

Em7



TAB

Dm G

1. I set it up. — 2. That's me in the cor -
4. Con - si - der this, —

Gr. 2

TAB

1	1	1	1	1	1	1	1	3	3	3	3	0	5	3	0	3
3	3	3	3	3	3	3	3	0	0	0	0	0	3	3	3	3
2	2	2	2	2	2	2	2	0	0	0	0	0	1	3	0	3
0	0	0	0	0	0	0	0	0	0	0	0	0				
								2	2	2	2					
								3	3	3	3					

[illegible]

los - ing my re - li - gion. Try - ing to keep -

Con - si - der this, the slip - that

Am Em

TAB

[illegible]

[illegible]

Dm G

said I have-n't said e - nough. } I thought that I heard you laugh-
too much. }

Gr. 2

Gr. 1 cont. in slashes

TAB

1	1	1	1	1	1	1	3	3	3	3	12
3	3	3	3	3	3	3	0	0	0	0	15
2	2	2	2	2	2	2	0	0	0	0	15
0	0	0	0	0	0	0	0	0	0	0	14
							2	2	2	2	
							3	3	3	3	

Chorus: F Gtr. 1

-ing, I thought that I heard you sing.

Gtr. 2

TAB

13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
14	14	14	12	14	14	14	15	15	14	14	14	14	14	14	14	14	14	14	14
15	15	15	12	15	15	15	12	12	14	14	14	12	12	14	14	14	12	14	14

Am/C Am/D Am/E F Dm G To Coda ⊕

I think I thought I saw you try.

TAB

13	13	12	15	12	15	14	13	13	13	13	13	13	13	12	15	12	15	15
14	14						14	14	14	12	14	14	14					14
14	14						15	15	15	12	15	15	15					

Am G 1. 2.

3. E - ve - ry whis -

TAB

13	13	13	13	12	12	1	3	0	5	3	0	3	1	3	0	5	3	0	3
14	14	14	14	12	12														
14	14	14	14	12	12														

Bridge:

Am G F G

But

TAB

12-12-12	12	12	12-12	12-12-12	12-12-12	12-12-12	12	12-12-12	12	12-12-12	12	12-12	12	12	12-12	12	12-12	12	12-12
15	15	15-15	15	13-13	13	14	14	14-14	14	15	15	15	15	13-13	13	14	14	14-14	14

C Dm C Dm D.%. al Coda

that was just a dream, — that was just a dream, — 5. That's me in the cor-

TAB

12-12-12	12	12	12-12	12-12-12	12-12-12	12-12-12	12	12-12-12	12	12-12-12	12	12-12	12	12	12-12	12	12-12	12	12-12
15	15	15-15	15	13-13	13	14	14	14-14	14	15	15	15	15	13-13	13	14	14	14-14	14

Coda

Am Am/B Am/C Am/D Am/E

but

TAB

13	13	13	13	13	13	12	15	12	15	14
14	14	14	14	14	14					
14	14	14	12	14	14					

F Dm G Am Am/B Am/C Am/D Am/E

that was just a dream.— Try— and cry— and fly— and try, — but

TAB

13	13-13-13	13	12	12	13	13-13-13	13	12	12
14	14-14-14	14	14-14	15	14	14-14-14	14	14-14	15
14	14-14-12	14	14-14	14	14	14-14-12	14	14-14	14

F Dm G Am G

that was just a dream,— just a dream,— just a dream,— dream.—

TAB

13	13-13-13	13	12	12	13	13	13-13-12-12	1-3	0	5	3	0	3
14	14-14-14	14	14-14	15	14	14	14-14-12-12						
14	14-14-12	14	14-14	14	14	14	14-14-12-12						

Am

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17

rall.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17	17	17	17	17	17	17	17	17	15	13	10	15	13	10	13	10

E-BOW THE LETTER

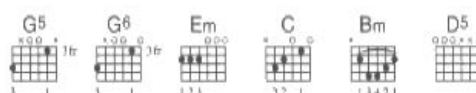
Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Tune all Gtrs.

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E



♩ = 76

Intro: G⁵ G⁶ Em G⁵ G⁶

Elec. Gtr. 1

Electric Guitar 1, Intro. The notation shows a treble clef, key signature of one sharp (F#), and 4/4 time. The melody consists of sustained notes: G5 (3rd fret, 1st string) for the first two measures, G6 (3rd fret, 1st string, 5th fret, 2nd string) for the third measure, and Em (1st fret, 2nd string, 2nd fret, 3rd string) for the fourth measure. The guitar tablature below shows the fretting: 3, 5, 0, 2, 3, 5.

mf widest. & F-Bow® sustaining device throughout w/harmonic overtone

Acous. Gtr. 2

Acoustic Guitar 2, Intro. The notation shows a treble clef, key signature of one sharp (F#), and 4/4 time. The melody consists of sustained notes: G5 (3rd fret, 1st string) for the first two measures, G6 (3rd fret, 1st string, 5th fret, 2nd string) for the third measure, and Em (1st fret, 2nd string, 2nd fret, 3rd string) for the fourth measure. The guitar tablature below shows the fretting: 3, 5, 0, 2, 3, 5.

Em

G⁵G⁶

Em

Electric Guitar 1, Verse. The notation shows a treble clef, key signature of one sharp (F#), and 4/4 time. The melody consists of sustained notes: G5 (3rd fret, 1st string) for the first two measures, G6 (3rd fret, 1st string, 5th fret, 2nd string) for the third measure, and Em (1st fret, 2nd string, 2nd fret, 3rd string) for the fourth measure. The guitar tablature below shows the fretting: 3, 5, 0, 2, 3, 5.

1. Look up...

Acoustic Guitar 2, Verse. The notation shows a treble clef, key signature of one sharp (F#), and 4/4 time. The melody consists of sustained notes: G5 (3rd fret, 1st string) for the first two measures, G6 (3rd fret, 1st string, 5th fret, 2nd string) for the third measure, and Em (1st fret, 2nd string, 2nd fret, 3rd string) for the fourth measure. The guitar tablature below shows the fretting: 3, 5, 0, 2, 3, 5.

end Fig. 1

Verse: C G⁵ G⁶ Em Bm

(1.) ——— what do you see? All of you and all of me, fluo-res-cent, and star-ry, some of them they sur-prise.
 2. ——— Will you live to eigh-ty three? Will you ev-er wel-come me, will you show
 ——— ov-er.)

Gr. 2

w/ Fig. 2 (Elec. Gr. 3) 2 times

TAB

0	0	0	0	0	0	2
1	1	1	3	0	0	3
2	0	0	0	0	3	4
3	3	3	5	2	2	4

C G⁵ Em

The bus ride. I went to write this four a. m., — this let-ter. — The fields of pop-pies, lit-tle pearls. —
 me some-thing that no-bo-dy else — has seen? Smoke it, drink.

TAB

0	0	3	0	0
1	3	0	0	0
2	0	0	2	0
3	3	5	2	2

C G⁵ G⁶ Em Bm

Here comes the flood, All the boys and all the girls, sweet-toothed, each and eve-ry one a lit-tle sca-ry.
 an-y-thing — to thin — the blood. These cor-ro-sives

TAB

0	0	0	0	0	2
1	1	3	3	0	3
2	2	0	0	2	4
3	3	5	5	2	4

Fig. 2

Elec. Gr. 3

C G⁵ G⁶ Em Bm C G⁵ Em

mf w/clean tone
let ring...

TAB

0	0	0	0	2	0	0	0	0
1	1	3	3	0	1	0	3	0
2	0	0	0	4	0	0	0	0
3	3	5	5	2	2	2	2	2

C G5 Em

do their ma-gic slow-ly, I said your name. and sweet. I wore it like a badge of teen-age-Phone, eat it,

TAB

0	0	0	3	0	0	0
1	1	0	3	0	0	0
2	2	0	0	2	2	2
3	3	5	5	2		

C G5 G6 Em Bm

film stars, hash bars, cher-ry mash, and tin-foil ti-a-ras. Dream-ing of Ma-ri-a Cal-las, drink. Just an-oth-er chink, cuts and dents they catch the light.

Gr. 1

TAB

5	7	4	9	7
---	---	---	---	---

Gr. 2

TAB

0	0	0	3	0	0	3	2
1	1	1	3	3	0	3	3
0	0	0	0	0	0	4	4
2	2	2	0	0	2	4	4
3	3	3	5	5	2	2	2

C G5 Em

A-lu-mi-nium, who-ev-er she is. the weak-est link. This fame thing, I don't get it. I don't want to dis-ap-point

TAB

0	0	0	3	0	0	0
1	1	0	3	0	0	0
2	2	0	0	0	2	2
3	3	5	5	2		

I wrapped my hand in plas-tic to try to look- through it. May-bel-line eyes- and girl-as - boy moves-
you, I'm not here- to a - noint- you. I would lick your feet but is that the sick-est move I wear my own crown,

Handwritten musical notation for the first staff of the song 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of five notes: a quarter note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, and a quarter note on G4. A long horizontal line above the staff indicates a sustained or tied note across the entire phrase.

TAB 5 7 4 9 7

T A B	0	0	0	0	0	0	2
	1	1	1	3	3	0	3
	0	0	0	0	0	0	4
	2	2	2	0	0	2	4
	3	3	3	X	X	2	2
			5	5	2	2	

I can take you far. This star—this thing, I don't get it.
and sad-ness, and sor-row, and who'd have thought to-mor-row could be so strange?

Handwritten musical notation for the first staff of the song. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a half note on G4, followed by a half note on A4, and then a half note on B4. A long, sweeping slur covers the entire phrase. The staff ends with a double bar line and a key signature change to two sharps (F# and C#).

with harmonic overtone

TAB		0		3		0	0	0	0	0	0	0
		1		3		0	0	0	0	0	0	0
	0		0		0	0	0	0	0	0	0	0
	2		0		0	2	2	2	2	2	2	2
	3		3		5							

Gtr. 4 (Elec. Sitar doubles) 1

Interlude:

Look up, —

mf w/Fig. 1 (Acons. Gtr. 2)

C G⁵ G⁶ Em Bm

I can't look it in— the eyes. Se-co-nal, spa-nish fly, ab - sinthe, ke - ro-sene, cher - ry fla-vored

w/ Fig. 2 (Elec. Gtr. 3)

TAB

TAB

0	0	0	3	0	0	3	2
1	1	1	0	3	0	3	3
0	0	0	0	0	0	0	0
2	2	2	0	2	2	4	4
3	3	3	5	5	2	4	2

C G⁵ Em

neck and col-lar. I can smell the sor-row on your breath. The sweat, the vic-to-ry and the sorrow. This smell— thing,

with harmonic overtone

TAB

TAB

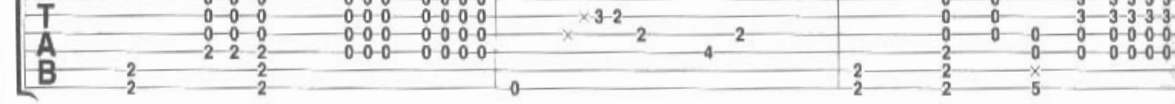
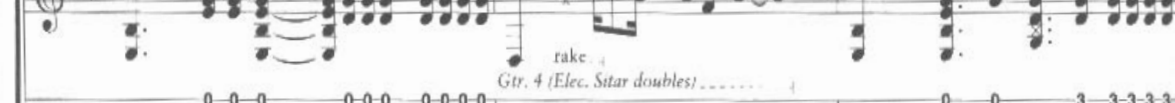
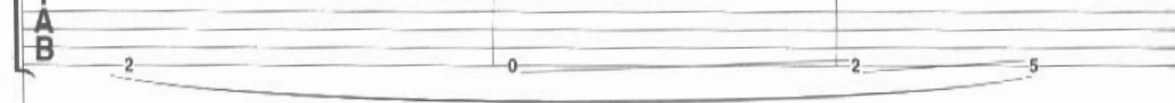
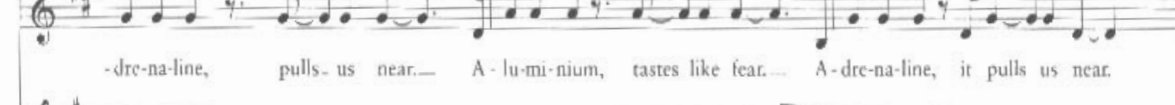
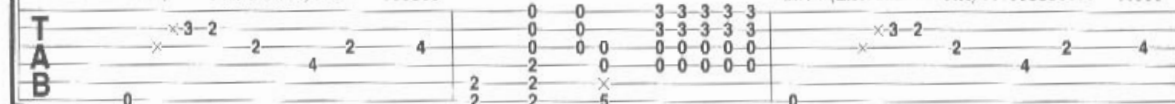
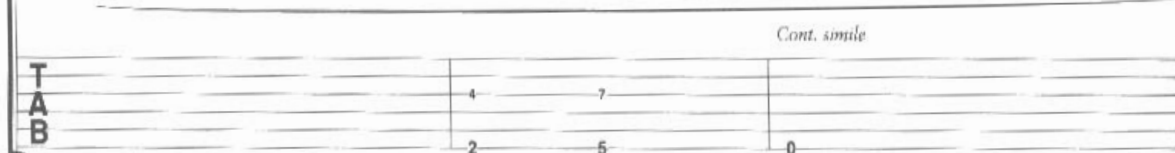
0	0	0	3	3	0	0	0	0	0
1	1	1	3	3	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
2	2	2	0	0	2	2	2	2	2
3	3	3	5	5	2	2	2	2	2

Chorus: (D)

Em

G⁵

(D)



(D) Em (D)

Tastes like fear. It pulls us near, it tastes like fear.

ov-er, take you there. I'll take you ov-er, take you there.

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, and the guitar accompaniment is written on a six-line staff labeled "TAB". The melody consists of three measures, each containing a single note: G4 (quarter note), A4 (quarter note), and B4 (quarter note). The guitar accompaniment consists of three measures, each containing a single fret number: 0, 2, and 0, representing a simple arpeggiated pattern.

Em G5 (D) Em

It pulls us near. It tastes like fear,

Pulls us near,

(D) Em G⁵ (D) Em

it pulls-us near... Near-er, near-er. And

tastes like fear, pulls us near.

rake... rake.

Gtr. 4 (Elec. Sitar doubles)

Fig. 3

end Fig. 3

(D) Em G⁵ (D)

near - er and near - er.

Ov - er, ov - er, ov - er, ov - er, ov - er, ov - er. Yeah, — look

w/fig. 3 (Acous. Gtr. 2) 4 times

TAB

0 2 5 0 2

(D) Em G⁵ (D) Em

I'll take you there.— I'll take you there. I'll take you there.

ov - er, oh, there, —

TAB

0 2 5 0 2

(D) Em G⁵ (D) Em

I'll take you there. I'll take you there.

Oh, — ov - er, ov - er, — ba - by, —

TAB

0 2 5 0 2

(D) Em G⁵ (D) Em D⁵

I'll take you there.

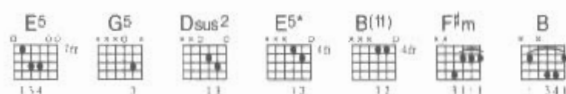
there, — there, — there, — ba - by, — oh. —

TAB

0 2 5 0 2 0

ORANGE CRUSH

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



- 121

Intro: N.C.

Elec. Gtrs.
1 & 2

Intro: N.C. E5 Gtr. 2

mf w/slight dist.

Gtr. 1

TAB

G5 Dsus2 E5*

w/Fig. 1 (Elec. Gtr. 2)

TAB

G5 Dsus2

w/Fig. 1 (Elec. Gtr. 2)

TAB

Fig. 1 Dsus2

Gtr. 2

harm.

E5*

(lift hand off strings quickly)

TAB

Verse: $\frac{3}{4}$ E5

(Fol - low me, — don't fol - low — me. —) I've got — my spine, I've got —

TAB: 5 4 5 0 | 5 4 5 0 4 5 0 | 3 0 0 0

Dsus2

my o - range crush. — (Col - lar — me, — don't col - lar — me. —) I've got —

w/Fig. 1 (Elec. Gtr. 2)

TAB: 2 3 0 3 5 0 | 5 4 5 0 | 5 4 5 0 4 5 0

G5

Dsus2

E5

my spine, I've got — my o - range crush. — (We are a - gents

w/Fig. 1 (Elec. Gtr. 2)

TAB: 3 0 0 0 | 2 3 0 3 5 0 | 5 4 5 0

G5

Dsus2

of the free. —) I've had — my fun — and now — it's time — to serve

w/Fig. 1 (Elec. Gtr. 2)

TAB: 5 4 5 0 4 5 0 | 3 0 0 0 | 2 3 0 3 5 0

E5^{*} G5 Dsus2

(Ov-er me, not ov-er me.)
your con-science ov-er seas... Com-ing in fast ov-er me.

w/ Fig. 2 (Elec. Gtr. 2)

TAB

Chorus: E5^{*} B(11) F#m B

(Oh. (2° & 3°) High on the roof, you thin the blood,

Gtrs. 1 & 2

TAB

E5^{*} B(11) F#m B To Coda ⊕

(Oh. an-oth-er one on the waves to - night, com-in' in, you're home. (Oh.))

TAB

Fig. 2

Dsus2

Gtr. 2

harm.

TAB

[illegible][illegible]

2. N.C.(Ebass) (Gbass)

(Soldiers:) One two three four.

Bass arr. for Gtr.
All Gtrs. tacet

TAB

0 0 3

[illegible]

(Dbass)

(Ebass)



(Spoken:) We'd circle and we'd circle, and we'd circle to stop and consider and centered on the pavement, stacked up

(Gbass)

(Dbass)

(Ebass)

all the trucks jacked up, and our wheels in slush and orange crush in pocket and all this here country - hell any country -

(Gbass)

(Dbass)

it's just like heaven here and I was remembering, and I was just in a different country, and all then this whirlybird,

(Ebass)

(Gbass)

that I headed for I had my goggles pulled off. I knew it all, I knew every

D. §. al Coda

back road and every truck stop.

TAB 7 7

⊕ Coda

Chorus:

E5*

B(11)

F#m

High on the roof,—
(Backing Vocals as previous Chorus)

thin the blood

TAB 5 4 5 0 4 4 0 4 4 0 4 4 0 2 2 2 2 0

B

E5*

B(11)

an - oth - er one on the waves to - night,

TAB 4 4 2 4 0 0 5 4 5 0 4 4 0 4 4 0 4 4 0

F#m

B

N.C.

com - in' in you're home.

TAB 2 2 2 2 2 4 4 2 4 4 0

IMITATION OF LIFE

Words and Music by Peter Buck, Michael Mills and Michael Stipe



♩ = 124

Intro: Em

C(9)

Acous. Gtr. 1 & Elec. 12 Str. Gtr. 2

mf

Gtr. 1 Cont. in slashes

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
	0	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0

G

Em

Am

Gtr. 1

Gtr. 2

T	0	0	3	3	3	0	0	0	0	0	0	0	1	2	0
A	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0
B	3	2	2	2	0	0	2	2	2	2	2	2	2	2	0

C

D

T	0	1	3	3	2	3	3	3	2	3	2	3	2	0
A	0	0	0	0	2	2	2	2	2	2	2	2	2	0
B	3	2	2	2	0	0	2	2	2	2	2	2	2	0

Verse:

Em

Asus²

G

Gtr. 1

Cont. rhy. simile

1. Cha - rades, — pop skill, — wa - ter hy - a - cinth, —
 2. You want — the great - est thing, the great - est thing — since bread

D

Em

Asus²

named by a po - et, i - mi - ta - tion — of life. —
 came sliced. — You've got it all, — you've got it sized. —

G

D

C(9)

Em

Like a koi —
 Like a Fri -

Asus²

G

D

- day in — a fro - zen pond, like a gold - fish in —
 fa - shion show — teen - ag - er, freez - ing in the cor -

Em

Asus2

G

a bowl, I don't want to hear you cry.
ner, try - ing to look like you don't try.

TAB

D

C(9)

(Gtr. 1)

That's
That's

TAB



Chorus: G

Em

Am

Cont. rhy. simile

su - gar - cane that last - ed good, that's cin - na - mon that's
su - gar - cane that tast - ed good, that's freez - ing rain, that's

TAB

C

D

G

Em

Hol - ly wood, come on, come on, no one can see you try.
what you could, come on, come on, no one can see you cry.

TAB

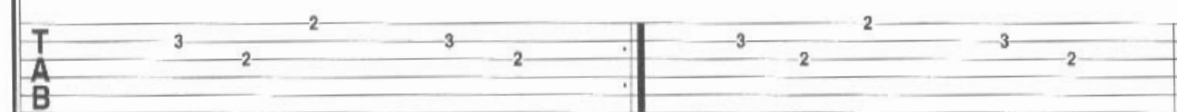
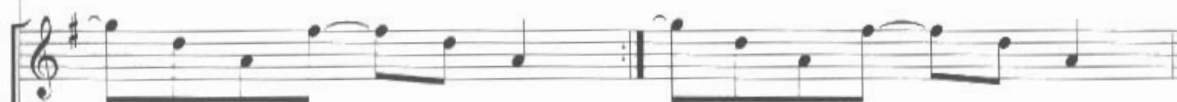
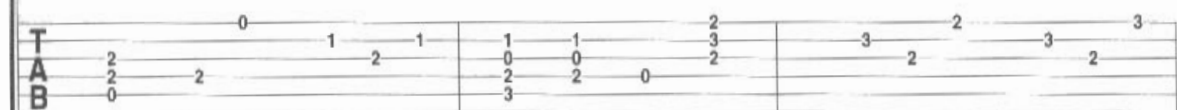
Am

(Gtr. 1)

C

D

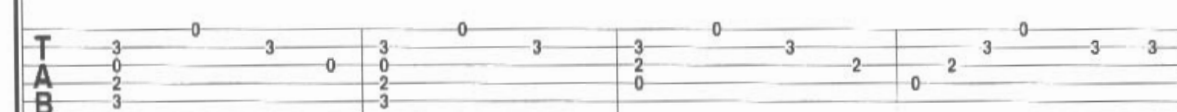
To Coda ☐



Bridge: C(9)

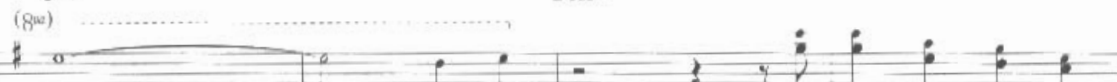
Dsus2

(8va) Cont. rhy. simile



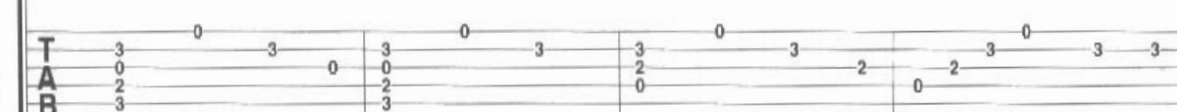
C(9)

Dsus2



(Cont. simile)

No one can see you



C(9)

D.%. al Coda

cry. That's

TAB

♢ Coda

D

G

Em

(Gtr. 1)

Cont. rhy. simile

This su - gar - cane, - this le - mon - ade, - this
light - ning - storm, - this ti - dal wave, - this

mp Gtr. 2 tacet 1^o

TAB

Am

C

D

G

hur - ri - cane, - I'm not a - fraid, - come on, - come on, - no one -
a - va - lanche, - I'm not a - fraid, - come on, - come on, - no one -

TAB

Em

Am

1.

C

D

2.

C

D

— can see me cry. This That's
— can see me cry.

TAB

G Em Am

su - gar - cane - that tast - ed good, that's who you are, - that's

mf

TAB

C D G Em

what you could, - come on, - come on, - no one - can see - you cry.

TAB

Am

1. C D 2. C D

That

TAB

Em

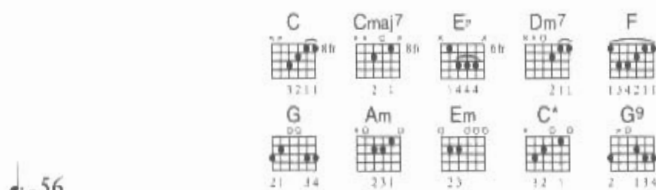
Strings

Gtrs. 1 & 2

TAB

DAYSLEEPER

Words and Music by Peter Buck, Michael Mills and Michael Stipe



♩ - 56

Intro: C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7

Acous. Gtr. 1

1. Re - ceiv -

mf let ring...
Fig. 1

end Fig. 1

TAB

10 9 8 0 0 8 10 9 8 0 0 8 10 9 8 0 0 8 10 9 8 0 0 8

Verse: C(Abass) Cmaj7(Abass) C(Abass) Cmaj7(Abass) C(Gbass) Cmaj7(Gbass)

(1.) - ing de - part - ment, three a. m., staff cuts have stocked - up the ov -

(2.) - and the bear, mark - ing their ter - ri - to - ries.

2nd Acous. Gtr. 3 (12 str.)

mf w/ Fig. 1 (Acous. Gtr. 1)
Fig. 2

end Fig. 2

TAB

8 0 8 8 10 8 0 8 10 9 8 0 0 8

C(Gbass) Cmaj7(Gbass) C Cmaj7

er - age.

Di - rec - tives are post - ed, no

They're lead - ing the blind - ed with

TAB

10 9 8 0 0 8 10 9 8 0 0 8 10 9 8 0 0 8

C Cmaj7 C Cmaj7 C Cmaj7

call - backs, com - plaints, eve - ry - where is calm. —
 their in - ter - na - tion - al glo - ries.

TAB

Pre-chorus: Eb Dm

1. Hong Kong is pre - sent, Tai - pei a - wakes all, —
 2, 3. I'm the screen, — the blind ing light. —

2° w/ Fig. 3 (Acous. Gtr. 3)

TAB

F G

talk of cir - ca - di - an rhy - thm. I night. I
 I'm the screen, — I work at

TAB

Fig. 3

Gtr. 3 Eb Dm F G

TAB

Chorus:

C* Dm7 Am Em

see to - day with a news - print fray, my

w/ Fig. 4 (Elec. Gtr. 2) 2 times
2nd & 3rd Gtr. 3 doubles Gtr. 1

TAB

0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
0	0	0	0	0	2	2	2	2	2	2	2	2	2	0	0	0	0	0
3	3	3	3	3	0	0	0	0	0	0	2	2	2	0	2	2	2	0

C* Dm7 G C* Dm7

night is co - lored head - ache grey. (1.) Day sleep - er, (2, 3.) Don't wake me with

TAB

0	0	0	0	0	1	1	1	1	3	3	3	3	3	3	3	3	3	3	0	0	0	0	1	1	1	1
1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	1	1	1	1	1	1	1	1
0	0	0	0	0	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	
3	3	3	3	3	0	0	0	0	2	2	2	2	2	2	2	2	2	2	3	3	3	3	0	0	0	0

Am Em To Coda ⊕ C* Dm7 1. G

so day sleep - er, day
much.

TAB

0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	0	0	0	0	0	0	0	
0	0	0	0	2	2	2	2	2	3	3	3	3	3	3	0	2	2	2	2	2	2	2	2	2	2	

Fig. 4

Gtr. 3

C* Dm7 Am Em C* Dm7 G

w/ slide

TAB

3-5	5-7	2	2	3-5	5-7	7-12	12-12
-----	-----	---	---	-----	-----	------	-------

C Cmaj7 C Cmaj7 C Cmaj7

- sleep-er. _____

w/ Fig. 2 (Acous. Gtr. 3) 2 times

TAB

C Cmaj7 | 2. G G(9)

The bull. day

TAB

C

- sleep-er. _____ I cried—

Bass arr. for Gtr.
Gtrs. 1 & 3 tacet

TAB

Verse: C(Abass) Cmaj7(Abass) C(Abass) Cmaj7(Abass) C(Gbass) Cmaj7(Gbass) C(Gbass) Cmaj7(Gbass)

the oth-er night, I can't ev-en say why. Fluo-res-

Gtr. 3

TAB

D.%, al Coda

C Cmaj7* C Cmaj7* C Cmaj7* C

- cent flat caf - feine lights, its fu - ri - ous ba - lanc - ing.

TAB

Coda

C* Dm7 G

much. The o -

TAB

C* Dm7 Am Em C* Dm7

- cean ma - chine is set to nine, I'll squeeze in - to Hea - ven and

w/ Fig. 4 (Acous. Gtr. 3) 4 times

TAB

G C* Dm7 Am Em

Va - len - tine. My bed is pull - ing me, gra - vi - ty. Day

TAB

C* Dm7 G C* Dm7

sleep-er, day sleep-er,

TAB

0	0	0	0	0	1	1	1	1	1	3	3	3	3	3	3	3	3	3	0	0	0	0	0	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	
2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	0	0	0	0	0	
3	3	3	3	3	3					2	2	2	2	2	2	2	2	3	3	3	3	3						

Am Em C* Dm7 G

day sleep-er, day

TAB

0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0	0	0	0	0	0	
0	2	2	2	2	0	0	0	0	0	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	
0					0					3	3	3	3	3	3	2	2	2	2	2	2	3						

C* Am Em C* Dm7

sleep-er, day sleep-er,

TAB

0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1	1	1	1
0	0	0	0	0	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	2	2	2	2	2	
2	2	2	2	2	0	0	0	0	0	2	2	2	2	0	2	2	2	2	2	2	0	0	0	0	0	0	
3	3	3	3	3	0	0	0	0	0	2	2	2	2	0	2	2	2	2	2	2	3	3	3	3			

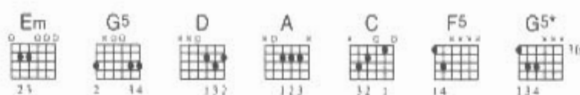
G C*

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	1	0	2	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	0	0	0	

ANIMAL

Words and Music by Peter Buck, Michael Millis and Michael Stipe



♩ = 130

Intro:

N.C. (A7)

Elec. Gtr. 1

open

Elec. Gtr. 2

open

open

open

Gtr. 1 w/heavy distorted Synth. & flanger tone
Gtr. 2 w/bright clean tone

fade in *mp*

TAB

N.C. (A7)

open

open

10fr

Cont. simile

Vocal

Hey

Backing Vocal

(2") out, —

woah...

mf

TAB



Verse: N.C.(A7)

1. what's the big deal? _____ Tell me how to feel. _____
 2. I don't wan - na boo - me-rang. _____ I don't wan - na can - non-ball. _____
 (Verse 3 see block lyric)

(2° only)

TAB

I know where we boo-me-ranged and fell from— grace.
 Now I'm not an - gl - ing,

(1° only)

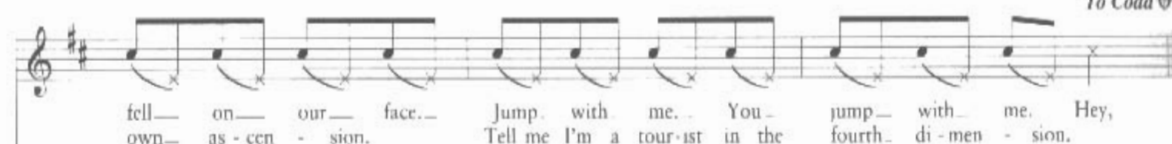
TAB

Point me to the stars I'm— up for the chase, — I— know— where we—
 I don't wan - na fall. Tell me I'm the an - chor of my

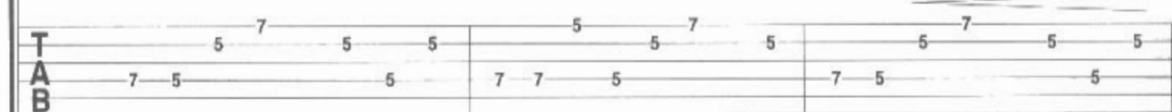
(1° & 2° only)

TAB

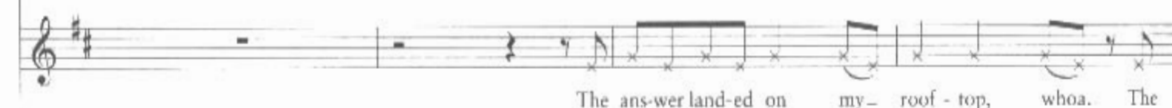
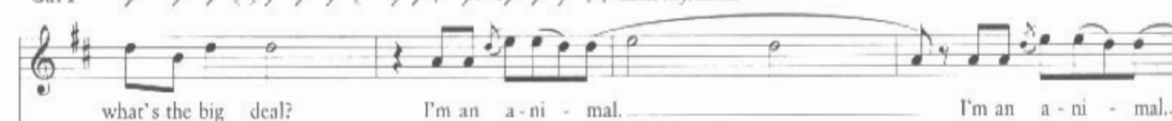
To Coda



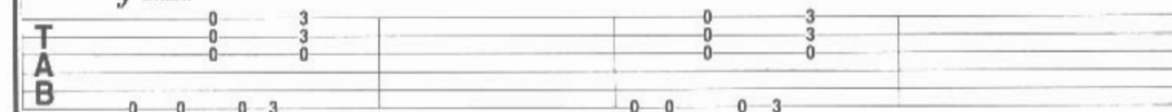
Gtr. 1 Cont. in slashes

Chorus: Em G⁵ D A Em G⁵ D

Gtr. 1 Cont. rhy. simile



Gtr. 2

*f w/dist.*Em G⁵ D A Em G⁵ D

Solo: C D C D

Cont. rhy. simile

out. —

Strings arr. for Gtr.

TAB

5 3 5 3 1 0 2

C D F5 G5

(B. Vocals) Work it out. —

TAB

5 3 5 3 1 3 1 1 3 1 3 5 3 3 0 5

Bridge: N.C.(A7)

D.% al Coda

Gtr. 1

Gtr. 2

mp Gtr. 2 w/bright clean tone
Gtr. 1 develops intense feedback

TAB

5 5 7 5 7 5 5 5 5 7 5 7 5 5 5

7 5 7 5 5 7 5 7 5 5

open open 10fr open open 10fr

⊕ Coda

Touch me now, you take my hand. You trust me now, you understand. So,

Backing Vocal

TAB

5 5 7 5 7 5 5 5 5 7 5 7 5 5 5

7 5 7 5 5 7 5 7 5 5

Chorus: Em G5 D A Em G5

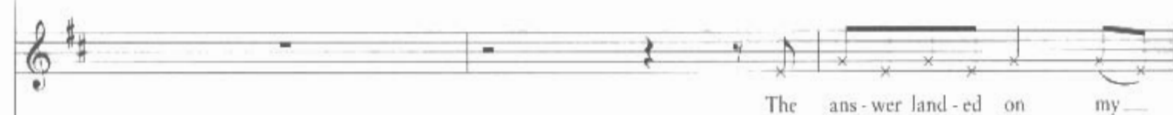
Gtr. 1

Cont. rhy. simile



what's the big deal?

I'm an a - ni - mal.



The ans - wer land - ed on my

Gtr. 2



f w/dist.

0 0 0 3

0 0 0 3

D

Em

G5

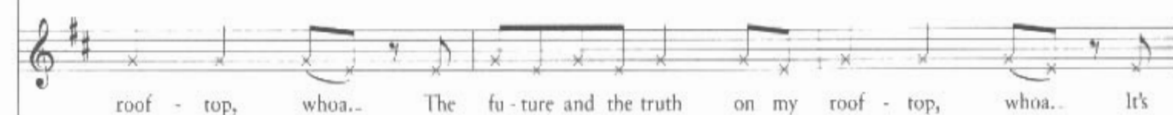
D

A



I'm an a - ni - mal.

I'm an a - ni - mal.



roof - top, whoa..

The fu - ture and the truth

on my roof - top, whoa..

It's



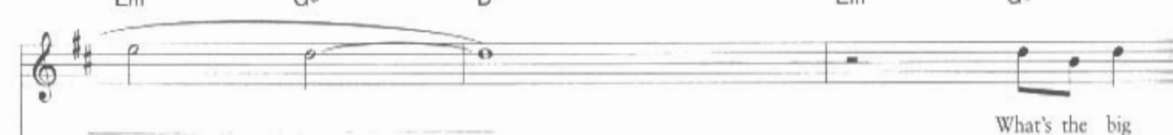
Em

G5

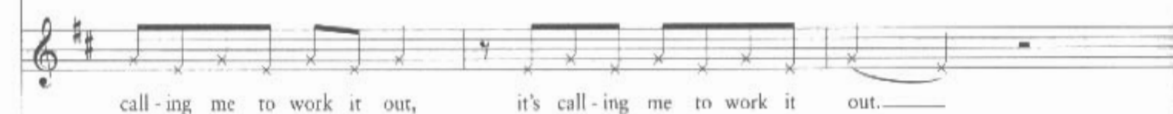
D

Em

G5

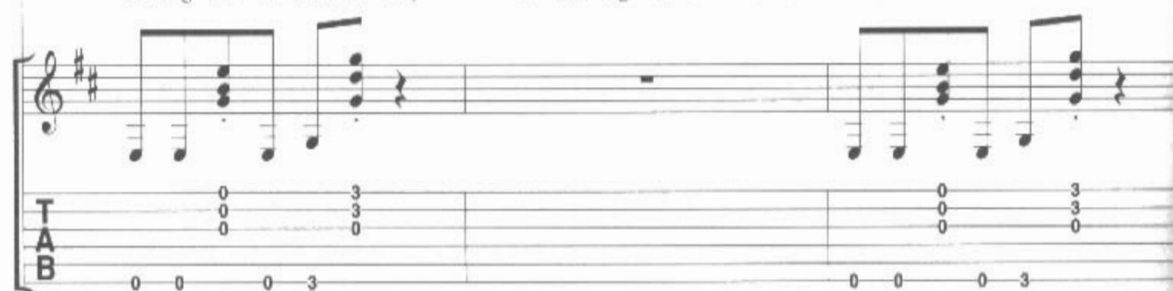


What's the big



call - ing me to work it out,

it's call - ing me to work it out.



0 0 0 3

0 0 0 3

D A Em G5 D

deal? I'm an a - ni - mal. I'm an a - ni - mal.

The ans - wer land - ed on my — roof - top, whoa. The

TAB

0 0 0 3

Em G5 D A Em G5 D

I'm an a - ni - mal.

fu-ture and the truth on my roof - top, whoa. It's call-ing me to work it out, it's call-ing me to work it

TAB

0 0 0 3

Outro: N.C. (A7)

open

Gtr. 1

③

open

③

10th

③

Cont. simile

out, — whoa.

Gtr. 2

mf Gtr. 1 w/ heavy distorted Synth. & flanger tone
Gtr. 2 w/ bright clean tone

TAB

5 5 7 5 7 5 5 5 5 7 5 5 5 5 5

7 5 7 5 7 5 7 5 5

I'm vi - brat-ing at the speed of — light.

I'm vi - brat-ing at the speed of light,

TAB

5 7 5 7 5 5 5 5 7 5 5 7 5 5

7 5 7 5 5 7 7 5 7 5 5

yeah. I'm vi - brat-ing at the speed of light,

harm. (3rd)

Elec. Gtr. 3

(Gtr. 2)

harm. (5)

harm. (12)

TAB

5 7 5 7 5 5 5 5 7 5 5 7 5 5

7 5 7 5 5 7 7 5 7 5 5

vi-brat-ing at the speed of light.

harm. (3rd)

harm. (12)

open (Gtr. 1)

TAB

harm. (5)

harm. (12)

5 7 5 7 5 5 5 5 7 5 5 7 5 5

7 5 7 5 5 7 7 5 7 5 5 2

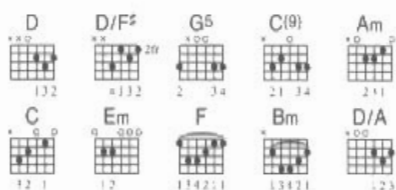
Verse 3:

I am vibrating at the speed of light
 Take my hand, we'll wind up the night.
 Spin me, win me, lift me, kiss me
 Trip me, cuss me, bend me, trust me.

THE SIDEWINDER SLEEPS TONITE

95

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



♩ = 126

Intro: N.C.

Elec. Gtr. 1

Acous. Gtr. 2

D D/F# D D/F# G5 C(9) G5 Am D D/F# D D/F#

f Gtr. 1 w/clean tone

First system of musical notation, including guitar staves and a TAB section. The TAB section shows fret numbers for the electric guitar part.

G5 C(9) G5 Am D D/F# D D/F# G5 C(9) G5 Am

Dee dee dee— dee. Dee dee dee— dee.

Second system of musical notation, including guitar staves and a TAB section. The TAB section shows fret numbers for the electric guitar part.

C Em

let ring... Gtr. 2 Cont. in slashes

Third system of musical notation, including guitar staves and a TAB section. The TAB section shows fret numbers for the electric guitar part.

Verse: F

C

Gtr. 2

Cont. rhy. simile



Gtr. 1



F

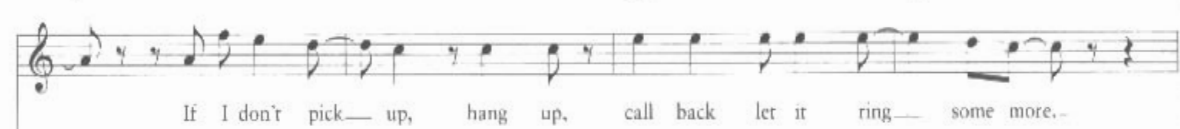
C



F

Am

C



F

C



F Am C D D/F# D D/F#

I don't pick up, pick up, the side - wind - er sleep, sleep, sleeps in a coil. — Call me when you try to wake.

Gtrs. 1 & 2

TAB

1	1	1	1	5	5	0	0	2	2	2	2
1	1	1	1	5	5	1	1	3	3	3	3
2	2	2	2	5	5	0	0	2	2	2	2
						2	2	0	4	0	4
						3	3				

Chorus: G5 C(9) G5 Am D D/F# D D/F#

— her up. Call me when you try to wake — her. — Call me when you try to wake —

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G5 C(9) G5 Am D D/F# D D/F#

— her up. Call me when you try to wake — her. — Call me when you try to wake —

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G5 C(9) G5 Am C Em

— her up. Call me when you try to wake — her. — Oh. There are scratch -

TAB

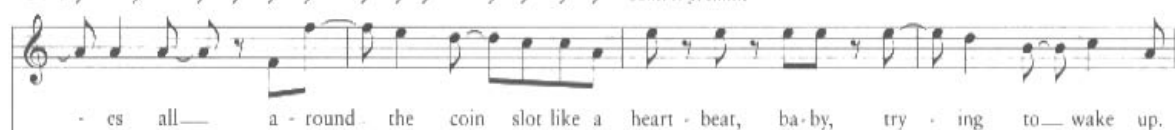
3	3	3	3	0	0	0	0	1	0	0
3	3	3	3	1	1	1				
0	0	0	0	2	2	2	0			
0	0	2	0	2	2	2	0			
3	3	3	3	0	0	0	3			

Verse: F

C

Gtr. 2

Cont. rhy. smile



Gtr. 1



F

C



F

Am

C



F

C



F C

tell — her she — can kiss — my ass, then laugh — and say —

TAB

1	1	1	1	8	8
1	1	1	1	8	8
2	2	2	2	9	9

F

— that you — were on - ly kid - ding. That way — she'll know — that it's

TAB

8	8	1	1	1	1
8	8	1	1	1	1
9	9	2	2	2	2

Am C D D/F# D D/F#

real - ly, real - ly, real - ly, real - ly me, me. Call me when you try to wake —

Gtrs. 1 & 2

TAB

8	8	0	0	2	2	2	2
8	8	1	1	3	3	3	3
9	9	0	0	2	2	2	2
		2	2	0	4	0	4
		3	3				

Chorus: G5 C(9) G5 Am D D/F# D D/F#

— her up. Call me when you try to wake — her. — Call me when you try to wake —

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G⁵ C(9) G⁵ Am D D/F# D D/F#

her up. Call me when you try to wake her. Call me when you try to wake

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G⁵ C(9) G⁵ Am C Em

her up. Call me when you try to wake her. Oh.

TAB

3	3	3	3	0	0	0	0	0	0	0
3	3	3	3	1	1	1				
0	0	0	0	2	2	2	0	0	0	0
0	0	2	0	2	2	2	0	2	2	2
3	3	3	3	0	0	0	3			0

Verse: F

C

Gtr. 2 *Cont. rhy. simile*

Ba-by, in-stant soup does-n't real-ly grab me. To-day I need some-thing more sub - s(t)ub - sub-sub - stan-

Gtr. 1

TAB

1	1	1	1	8	8	8	8
1	1	1	1	8	8	8	8
2	2	2	2	9	9	9	9

F

C

- tial. A can of beans or black-eyed peas, some Nes - ca - fé and ice. A can-

TAB

1	1	1	1	8	8	8	8
1	1	1	1	8	8	8	8
2	2	2	2	9	9	9	9

F Am C D D/F# D D/F#

- dy bar, a fall - ing star, or a read - ing from Doc - tor Seuss. Call me when you try to wake.

TAB

1	1	1	1	8	8	0	0	2	2	2	2
1	1	1	1	8	8	1	1	3	3	3	3
2	2	2	2	9	9	0	0	2	2	2	2
						2	2	0	4	0	4
						3	3				

Chorus: G5 C(9) G5 Am D D/F# D D/F#

her up. Call me when you try to wake her. Call me when you try to wake

Gtrs. 1 & 2

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G5 C(9) G5 Am D D/F# D D/F#

her up. Call me when you try to wake her. Call me when you try to wake

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	2	0	4	0	4
3	3	3	3	0	0	0				

G5 C(9) G5 Am C Em

her up. Call me when you try to wake her. Oh.

TAB

3	3	3	3	0	0	0	0	0	0	0
3	3	3	3	1	1	1	0	1	0	0
0	0	0	0	2	2	2	0	0	2	2
0	0	2	0	2	2	2	0	3	2	2
3	3	3	3	0	0	0			0	0

Bridge: Bm

Am

Gtr. 2 *Cont. rhy. smile*

Gtr. 1

let ring...

Bm

Am



Bm



Am

C

Em

D D/F# D

D/F#



Chorus: G⁵ C(9) G⁵ Am D D/F[♯] D D/F[♯]

her up. Call me when you try to wake her. Call me when you try to wake—

TAB

3	3	3	3	0	0	2	2	2	2
3	3	3	3	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2
0	0	2	0	2	2	0	4	0	4
3	3	3	3	0	0	0	0	0	0

G⁵ C(9) G⁵ Am D D/F[♯] D D/F[♯]

her up. Call me when you try to wake her. I can al - ways sleep

TAB

3	3	3	3	0	0	0	2	2	2	2
3	3	3	3	1	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2	2
0	0	2	0	2	2	0	4	0	4	4
3	3	3	3	0	0	0	0	0	0	0

G⁵ C(9) G⁵ Am

stand - ing up. Call me when you try to wake her.

TAB

3	3	3	3	0	0	0	0
3	3	3	3	1	1	1	1
0	0	0	0	2	2	2	0
0	0	2	0	2	2	2	0
3	3	3	3	0	0	0	0

C Em D D/F[♯] D D/F[♯]

Oh. Call me when you try to wake—

TAB

0	1	0	0	2	2	2	2
0	0	0	0	3	3	3	3
2	2	2	2	2	2	2	2
3	0	2	2	0	4	0	4
0	0	0	0	0	0	0	0

G⁵ C(9) G⁵ Am D D/F# D D/F#

her up. Call me when you try to wake her. I can al - ways sleep

TAB

3	3	3	3	0	0	2	2	2	2
3	3	3	3	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2
3	3	3	3	0	0	0	4	0	4

G⁵ C(9) G⁵ Am D D/F# D D/F#

stand - ing up. Call me when you try to wake her. I can al - ways sleep

TAB

3	3	3	3	0	0	2	2	2	2
3	3	3	3	1	1	3	3	3	3
0	0	0	0	2	2	2	2	2	2
3	3	3	3	0	0	0	4	0	4

G⁵ C(9) G⁵ Am

stand - ing up. Call me when you try to wake her.

TAB

3	3	3	3	0	0	0
3	3	3	3	1	1	1
0	0	0	0	2	2	2
3	3	3	3	0	0	0

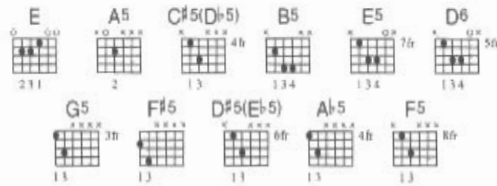
C Em D/A

We've got to moo - gie moo - gie move on this one.

TAB

0	1	0	0	2	2
0	1	0	0	3	3
2	2	2	2	0	0
3	3	3	3	0	0

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



♩ = 110

Intro: N.C.

(E)

(A)

(B)

Organ

mf

Elec. Gtr. 1

wislight dist.

TAB

Chorus:

E

A5

C#5

B5

Stand
(Stand.)

in the place where you live, —

now — face
(Now — face

North, —
North, —

TAB

E A C#5 B5

Think a - bout di - rec - tion, won - der why you have - n't be - fore. (Now,

TAB

1	2	0	0	6	4	4	4	4	4	4	0
2	4	2	0	0	4	2	2	2	2	2	0
0											

E A5 C#5 B5

stand in the place where you work, — now — face West. —
stand.) (Now — face West. —

TAB

0	4	2	0	0	6	4	2	4	4	0	0
								2	2	0	0
								5	4		

E A5 C#5 B5

Think a - bout — the place where you live, won - der why you have - n't be - fore. 2. Your

TAB

1	2	0	0	6	4	4	4	4	4	4	0
2	4	2	0	0	4	2	2	2	2	2	0
0											

Verse: E5 D6 N.C.

1. If you are con - fused, check with the sun. — Your
(2.) feet are going to be on the ground. —
(Gtr. 3) (3.) wish - es were trees, — the trees would be fall - ing.

Gtr. 1

Fig. 1

TAB

(5)	0	9	0	0	4	4	3	2	0	2	2	0
7	9	5	7	0								

E5 D6 G5 A5 B5

Car - ry a com - pass to help you a - long. — Your
head is there to move you a - round. — If
Lis - ten to rea - son, rea - son is call - ing. Your

TAB

7 9 0 9 0 0 5 7 0 5 5 2 2 4 4 4 0

E5 D6 N.C.

feet are go - ing to be on the ground. — Your
wishes were trees, to the trees would be fall - ing. Your
feet are go - ing to be on the ground.

TAB

7 9 0 9 0 0 5 7 0 4 4 3 2 0 2 2 0

1. E5 D6 G5 A5 B5 2, 3. G5 A5 B5

head is there to move you a - round. — So sea - son is call - ing.
Listen to rea - son, to move you a - round. — So,
head is there to

end Fig. 1

TAB

7 9 0 9 0 0 5 7 0 5 5 2 2 4 4 4 0 5 5 2 2 4 4 4 0

Chorus: E5 A5 C#5 B5 E5 A5 C#5 B5

Stand in the place where you live, — now — face North. —
(Stand.) (Now. face North.) Think a - bout — di - rec - tion, won - der

TAB

0 4 2 0 0 6 4 2 4 4 0 1 0 2 0 2 0 0 6 4 2

E A5 C#5 B5

why you have-n't be-fore. — (Now stand.) Stand in the place where you work, — now face West. — (Now face West.)

TAB

4	4	4	4	4	4	0	0	5	4	0
4	4	4	4	4	4	0	0	4	2	0
2	2	2	2	2	2	0	0	2	2	0

To Coda ⊕

E A5 C#5 B5

Think a-bout — the place where you live, won-der why you have-n't be-fore. —

TAB

1	2	2	0	4	2	0	0	6	4	2	4	4	4	4	4	4	0
2	2	2	0	4	2	0	0	6	4	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Solo: E5 D6 NC. E5 D6

Elec. Gtr. 2

whoah w/ Fig. 1 (Elec. Gtr. 1)

TAB

3	0	5	0	3	0	5	0	3	0	4	0	3	0	4	4	3	5	3	5	3	3	5	5	3	5	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G5 A5 B5 E5 D6 NC.

TAB

3	5	3	5	3	4	3	8	7	8	8	8	8	8	8	7	5	5	7	5	3	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E5

D6

G5

A5

B5

D.%, al Coda

3. If

⊕ Coda

B5

F#5

B5

D#5

C#5

won - der why you have - n't.

Stand in the place where you live,—
(Stand.)

Gtr. 1

now — face
(Now — faceNorth —
(North —)

Think a - bout — di - rec - tion, won - der why you have - n't be - fore.

F#5

B5

D#5

C#5

Stand
stand.)

in the place where you work,

now face West —
(Now — face West —)

F#5 B5 D#5 C#5

Think a - bout the place where you live, won - der why you have - n't be - fore.

TAB

4 0 4 4 8 6 6 6 6 6 6
2 0 2 2 6 4 4 4 4 4 4

Ab5 Db5 F5 Eb5

Stand in the place where you are. —

Vocal Fig. 1

(Now— face North. —)

Stand in the place where you are. —

Ab5 Db5 F5 Eb5

TAB

6 6 6 6 6 10 8 8 8 8 8 8 0 6 6 6 6 6 10 8
4 4 4 4 4 8 6 6 6 6 6 6 0 4 4 4 4 4 8 6

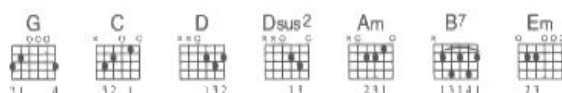
A♭5 D♭5 F5 E♭5 A♭5

head is there to move you a - round, so stand.
 (Now face.)

TAB

6 6 6 6 10 8 8 8 10 8 4 3 6 6
 4 4 4 4 8 6 6 6 8 6 6 6 4

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



♩ = 130

Intro: NC.

Verse:
G

C



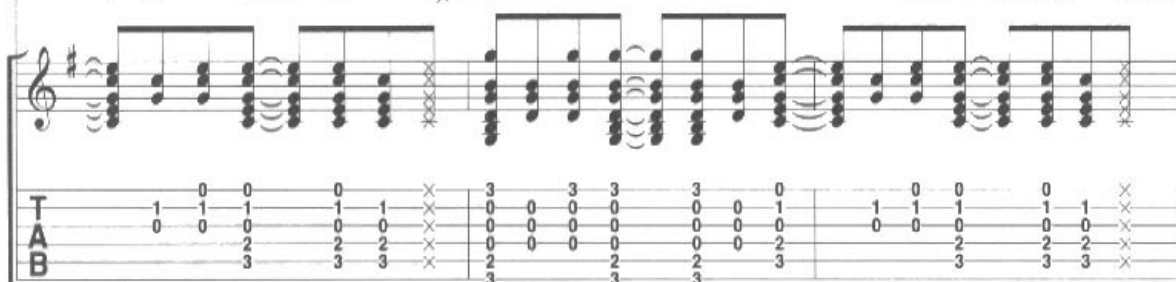
1. Your eyes are burn-
2. If I ev-
(Verse 3 see block lyric)

Acous. Gtr. 1

p Piano arr. for Gtr.*mp*

G

C

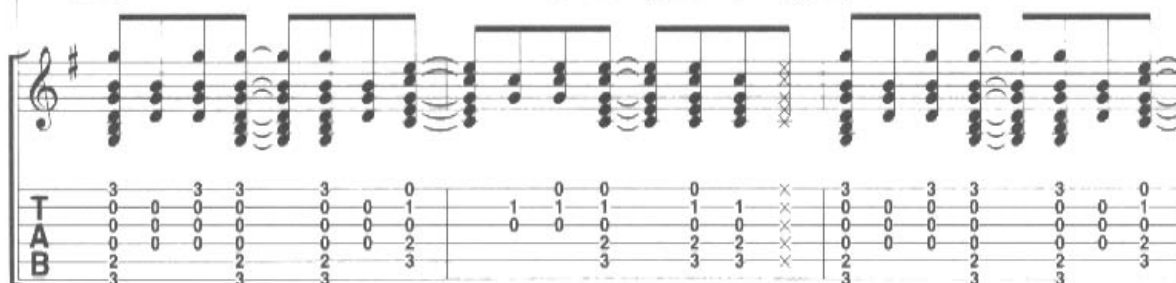
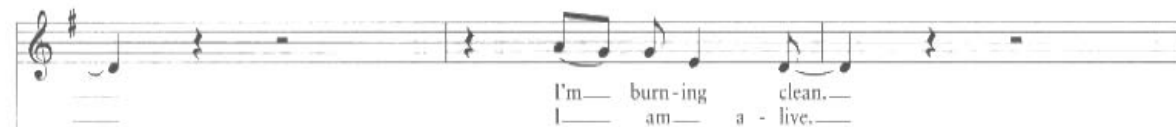


G

C

G

C



Cello Fig. 1

(3rd only)

G C

Twen - ti - eth cen - tu - ry go — to sleep.
Hol - ly - wood — is un - der — me.

3rd w/Cello Fig. 1 4 times

TAB

G C G C

You're pleis - to - cene.
I'm Mar - tin Sheen.

TAB

G C

That — is ob - scene.
I'm — Steve Mc - Queen.

That — is ob - scene.
I'm — Jim - my Dean.

TAB

Chorus: D Dsus² D Am

D Dsus² D Am

Gtr. 1 Cont. rhy. simple

You are — the star — to - night, — your sun - e - lec - tric out - a - sight.

Cello arr. for Gtr.

TAB

D Dsus² D B⁷ Em G Am
 (Gtr. 1)

Your light— e - clipsed the moon— to - night. E - lec - tro - lite.

Em G Am Em
 You're out of sight.

1, 3. G D To Coda 2. G D

Solo: B⁷ Am B⁷
 Cont. rhy. simile

Am B7 Am

TAB

C D D.º. al Coda

TAB

⊕ Coda G C G C

Twen - ti - eth cen - tu - ry go - to sleep.

Gr. 1

TAB

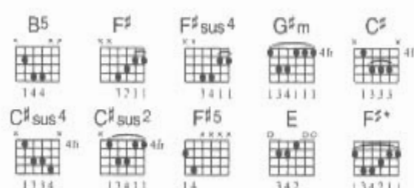
G C G C

Real-ly deep. We won't blink.

TAB

ALL THE RIGHT FRIENDS

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



Verse: $\text{♩} = 150$
N.C.

Elec. Gtr. 1



1. I know you say
2. Par-ty to par-ty,

1st Elec. Gtr. 2
2nd Gtr. 2 & Elec. Gtr. 3 (12 str.)

f w/slight overdrive

TAB

may you've been some look day-ing, I need nev-
but your search

TAB

er be a lone.
will nev-er end.

TAB

B5

N.C.

Cont. rhy. simile

I know I say
You've been hang ing

TAB

B5

N.C.

B5

it's the right way, but you'll nev-
with the wrong crowd, you've got all-

TAB

F#

F#sus4

F#

er be the one, the right friends-

TAB

Chorus:

G#m

P.M.

Cont. rhy. simile

C#

C#sus4

I've been walk-ing a-lone now, for a long, long-time.

Gtr. 2

mf

TAB

[illegible]

F#5

1. 2.

with the friends that just — aren't mine. — aren't mine. I said a

f

TAB

2 2 2 2 2 2 2 4 2 3 2 2 2 2 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bridge: E $\text{F}\sharp^+$ Gfm

I don't wan - na be with you an - y - more,

w/Backing Vocal Fig. 1 (4 times)


Gtrs. 1 & 2

mf

TAB

0	0	0	0	2	2	2	2	2	4	4	4	4	4
1	0	0	0	2	2	2	2	2	4	4	4	4	4
1	1	1	1	3	3	3	3	3	4	4	4	4	4
2	2	2	2	4	4	4	4	4	6	6	6	6	6
2	2	2	2	4	4	4	4	4	6	6	6	6	6
0	0	0	0	2	2	2	2	2	4	4	4	4	4

Backing Vocal Fig. 1



I just don't, I just don't, I just don't want you.

E F#

I just don't want you an - y - more.

TAB

4	4	4	4	4	4	0	0	0	0	2	2	2	2	2
4	4	4	4	4	4	0	0	0	0	2	2	2	2	2
4	4	4	4	4	4	1	1	1	1	3	3	3	3	3
6	6	6	6	6	6	2	2	2	2	4	4	4	4	4
6	6	6	6	6	6	2	2	2	2	4	4	4	4	4
4	4	4	4	4	4	0	0	0	0	2	2	2	2	2

G#m E

I don't wan - na

TAB

4	4	4	4	4	4	4	4	4	4	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4	1	1	1	1	1
6	6	6	6	6	6	6	6	6	6	2	2	2	2	2
6	6	6	6	6	6	6	6	6	6	2	2	2	2	2
4	4	4	4	4	4	4	4	4	4	0	0	0	0	0

F# G#m

be with you an - y - more,

TAB

2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	6	6	6	6	6	6	6	6	6
4	4	4	4	4	4	6	6	6	6	6	6	6	6	6
2	2	2	2	2	2	4	4	4	4	4	4	4	4	4

E F# G#m To Coda ⊕

I just don't want you an - y - more. (2°) Oh. Uh -

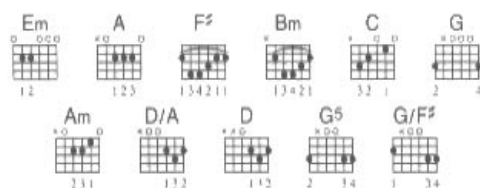
TAB

0	0	0	0	2	2	2	2	2	4	4	4	4	4	4
0	0	0	0	2	2	2	2	2	4	4	4	4	4	4
1	1	1	1	3	3	3	3	3	4	4	4	4	4	4
2	2	2	2	4	4	4	4	4	6	6	6	6	6	6
2	2	2	2	4	4	4	4	4	6	6	6	6	6	6
0	0	0	0	2	2	2	2	2	4	4	4	4	4	4

EVERYBODY HURTS

121

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



♩ = 70

Intro:

D

G5

Elec. Gtr. 1

mf let ring... w/clean tone

The Intro section consists of a guitar line and a bass line. The guitar line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It starts with a D4 note, followed by a series of eighth and sixteenth notes, ending with a D5 note. The bass line is in bass clef and starts with a D2 note, followed by a series of eighth and sixteenth notes, ending with a D3 note. The guitar line has a 'let ring' instruction and a 'w/clean tone' instruction. The bass line has a 'mf' instruction.

Verse:

D

G5

1. When the day — is long, —

and the night, —

The first line of the Verse section consists of a guitar line and a bass line. The guitar line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It starts with a D4 note, followed by a series of eighth and sixteenth notes, ending with a D5 note. The bass line is in bass clef and starts with a D2 note, followed by a series of eighth and sixteenth notes, ending with a D3 note. The guitar line has a 'let ring' instruction and a 'w/clean tone' instruction. The bass line has a 'mf' instruction.

D

G5

the night is yours — a - lone. —

The second line of the Verse section consists of a guitar line and a bass line. The guitar line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It starts with a D4 note, followed by a series of eighth and sixteenth notes, ending with a D5 note. The bass line is in bass clef and starts with a D2 note, followed by a series of eighth and sixteenth notes, ending with a D3 note. The guitar line has a 'let ring' instruction and a 'w/clean tone' instruction. The bass line has a 'mf' instruction.

D G5

When you're sure you've had e - nough — of this life, —

TAB

D G5 G/F#

— well hang on. —

TAB

Chorus: Em

Acous.
Gtr. 2

Cont. rhy. simile A Em

Don't let your - self go, — 'cause

TAB

A Em

ev - 'ry - bo-dy cries. — And ev - 'ry - bo-dy hurts —

TAB

A

(Gtr. 2)

D

G5

some - times.

Gtr. 2 tacet

D

G5

Some-times ev - 'ry-thing is wrong.

Now it's time to sing a -

Verse:

D

G5

- long.

When your day is night a - lone.

Hold on,

hold

on,

If you feel like

let-ting go.

hold on.

D G5

When you think — you've had too — much of this life,

TAB

D G5 G/F#

well, hang on. —

TAB

Chorus: Em

Gtr. 2

Cont. rhy. simile

A

Ev - 'ry - bo - dy hurts. —

TAB

Em

A

Take com - fort — in your friends. —

TAB

Em

A

Ev - 'ry - bo-dy hurts.—

TAB

Bridge: F#

Elec. Gtr. 3

Bm

Don't throw — your hand, oh, —

Gtr. 1

f Gtr. 1 w/clean tone
Gtr. 3 w/dist.
Gtr. 2 tacet

TAB

F#

open

Bm

no, —

TAB

F#

Bm

Don't throw — your hand, —

TAB

C G

when you feel like you're a - lone.

TAB

C B 2fr Am

No, no, no, you are not a - lone.

TAB

Verse: D G5

3. If you're on your own in this life,

TAB

D G5

the days and nights are long.

TAB

D

G5

When you think you've had too much of this life

D

G5

G/F#

to hang on.

Chorus: Em

Gr. 2 *Cont. rhy. simile*

A

Well, ev - 'ry - bo-dy hurts. Some -

Em

A

- times, ev - 'ry - bo-dy cries.

Em

A

N.C.

Ev - 'ry - bo-dy hurts. some -

Gtrs. 1 & 2 tacer

TAB

Outro:

D

G⁵

- times. But ev - 'ry - bo-dy hurts.

Gtr. 1

TAB

D

G⁵

some times, so hold

TAB

D/A

G

Repeat to fade

on. Hold on. Hold

Gtr. 3

TAB

AT MY MOST BEAUTIFUL

129

Words and Music by Peter Buck, Michael Mills and Michael Stipe

Gtr. 1

F/C Fmaj7/C D D/A Gm7 F/A B^bsus² C7

Gtr. 2

(F/C) (F/C*) (Fmaj7/C) (D(9)) (D) (Fsus4) (F) (C7/E)

Gtrs. 1 & 2

F Am B^b(#11) B^b Gm C F*

♩ = 100

Intro: (F/C)(F/C*)

(Fmaj7/C)

(D(9))

(D)

Acous.

Gtr. 2

Cont. rhy. simile

Acous.

Gtr. 1

F/C

Fmaj7/C

D

D/A

mp Gtrs. 1 & 2 Piano arr. for Gtr.

TAB

3 3 2 1 1 2 3 2 1 1 2 2 5 4 3 0 4 0 4 0 0 4

(Fsus4)

Gm7

(F)

F/A

(Fsus4)

B^bsus²

(Fsus4)

Gm7

(F)

F/A

TAB

3 3 3 5 1 3 1 3 3 3 3 5 3 3 5 5

(Fsus4)

B^bsus²

(Fsus4)

Gm7

(F)

F/A

(Fsus4)

B^bsus²

(C7/E)

C7

TAB

1 3 3 1 1 3 3 3 3 5 1 3 3 2 3 2

(F/C) (F/C*)

F/C

(Fmaj7/C)

Fmaj7/C

(D(9))

D

(D)

D/A

TAB

3 3 2 1 1 2 3 2 2 1 1 2 2 5 4 2 4 2 0 4 2 2 4

(F^{sus4}) Gm7 (F) F/A (F^{sus4}) B^{sus2} (F^{sus4}) Gm7 (F) F/A

8

(2°) — I've found a way — to make you, I've found a way, —

Backing Vocals
(2° & 3° only)

Ah. Ah.

TAB

(F^{sus4}) B^{sus2} (F^{sus4}) Gm7 (F) F/A (F^{sus4}) B^{sus2} C7 (C7/E) *To Coda*

a way — to make — you — smile. —

Ah.

TAB

Verse: F Am B^b(#11) B^b

1. I read bad po - e - try —
2. Ar my most beau - ti - ful, —

Gtr. 1

Gtr. 2 tacet

TAB

Gm F Am

in - to your ma - chine. I save your mes - sa - ges - se - cret - ly,

I count your eye - lash - es

TAB

3 3 3 3 1 1 0 0
3 5 5 5 3 2 2 2
3 5 5 5 3 2 2 2

Bb(#11) Bb Gm F

just to hear your voice. You with al - ways lis - ten care - ful - ly love.

one, - whis - per - I

TAB

0 0 3 3 3 3 1 1 1 1
1 3 3 3 3 3 3 2 2 2
1 3 3 3 3 3 3 2 2 2

Am Bb(#11) Bb Gm

you. to aw - kward rhymes. You al - ways say - know you're closed -

let you sleep, I

TAB

0 0 1 0 0 0 3 3 3 3
0 2 2 2 2 2 3 3 3 3
0 2 2 2 2 2 3 3 3 3

F Am Bb(#11) Bb Gm C

your name - like I wouldn't know it's you at your most beau - ti - ful -

eye watch - ing me, Lis - ten - ing, I thought I saw a smile.

TAB

1 1 1 0 0 0 3 3 3 3
3 2 2 3 2 2 3 3 3 3
3 2 2 3 2 2 3 3 3 3

Bridge: (F/C) (F/C*)

Gtr. 2

F/G

(Fmaj7/C)

Email: 7/C

(D{9})

Cont. rhy. simile

D

(D)

D/A

D. S. *al Coda*

(Doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo)

⊕ *Coda*

F

N.C.

smile.

Acous. Gtr. 1 (Fsus4)

Acous. Gtr. 2 Gm7

(F)

 F/A $(F_{\text{SUS}}4)$ B_h sus 2

(F sus 4)

Gm7

(F)

F/A

(Figs 4)

B² sus 2

(C7/E)

1075

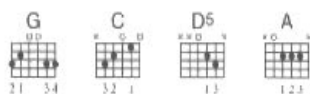
F²

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in standard notation on a single staff, featuring a key signature of one flat (B-flat) and a 4/4 time signature. The bass part is written in TAB notation below the guitar staff, with fret numbers indicated by numbers 1 through 5. The score is divided into three measures, with a double bar line after the first measure. The guitar part consists of a series of eighth and quarter notes, while the bass part provides a simple harmonic accompaniment.

NIGHTSWIMMING

133

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe



Moderately ♩ = 114

Intro: N.C.

G

C

G

D5

mf Piano *acc.* for Gtr.

TAB

0	2	0	1
0	0	0	0
3	3	2	3

Verse: G

C

D5

G

1. Night - swim - ming de - serves a qui - et night.

Gtr. 1

w/ Fig. 2 (Elec. Gtr. 2)
Fig. 1

TAB

0	1	3	0
0	0	2	0
3	3	2	3

C

A

C

D5

The

end Fig. 1

TAB

1	2	1	3
0	2	0	2
3	0	3	0

G C D⁵ G

pho - to - graph on the dash - board ——— tak - en years — a - go, —

Gtr. 2

w/ Fig. 1 (Elec. Gtr. 1)
Fig. 2

TAB

C A C D⁵

— turned a - round back - wards so the wind - shield shows, —

end Fig. 2

TAB

G C D⁵ G C A

E - ve - ry street - light re - veals the pic - ture in — re - verse, —

w/ Fig. 2 (Elec. Gtr. 2) 2 times

TAB

C D⁵ G C D⁵

still, it's so — much clear - er. I for - got — my shirt — at — the wa -

TAB

G C A C D5

-ter's edge, the moon is low to - night.

TAB

0	1	2	1	3
3	0	2	0	2
3	2	2	3	0
3	3	0	3	0

G C G D5

TAB

0	1	0	3
0	0	2	2
3	2	3	0
3	3	2	0

Verse: G C D5 G C A

2. Night - swim - ming de - serves a qui - et night. I'm

w/ Fig. 2 (Elec. Gtr. 2) 8 times

TAB

0	1	3	1	2
3	0	2	0	2
3	2	0	2	2
3	3	0	3	0

C D5 G5 C D5

not sure all these peo - ple un - der - stand. It's not like years a - go,

TAB

1	3	1	3
0	2	0	2
2	0	2	0
3	0	3	0

G C A C D5

the fear of get-ting caught, of reck-less - ness - and wa-

TAB 0 1 2 1 3 2 0 0 0

3 3 2 3 0 3 3 0 0 0

G5 C D5 G C A

- ter. They can - not see me na - ked, these things, they go a - way,

TAB 0 1 3 0 2 1 2 2 0

3 3 2 3 0 3 3 2 0

C D5 G

re - placed by ev - 'ry day. Night - swim -

TAB 1 3 2 0 0 0 0 0 2

0 2 0 0 0 0 3 3

C D5 G C A

- ming, re - mem - ber - ing that night. Sep -

TAB 1 3 0 1 2 2 2 0

0 2 0 3 2 2 0

The musical score consists of three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It features lyrics under the notes: "- tem - ber's com - ing soon," followed by "I'm pin - ing for the moon." Above the staff are chord markings: C, D5, and G. The middle staff is the piano accompaniment, also in treble clef with a key signature of one sharp. The bottom staff is the guitar tablature, labeled "TAB" vertically on the left. It shows fret numbers (0-3) for each string across measures corresponding to the other parts.

C D5 G C A

And what if there were two, side by side

TAB 1 3 0 2 3 0 3 3 2 1 0 2 2 2 3 0

C D5 G C D5

in or - bit a - round the fair - est sun? That bright, tight - for - ev -

TAB

1 3 1 3

0 2 0 2

2 0 0 0 2 0

3 3 0 0 0 3 3 2 3 0

G C A C D5
 - er drum ——— could not de - scribe ——— night - swim - ming.
 TAB 0 1 2 1 3 2 0 3 0 0 0

G C D5 G C A

You, I thought I knew— you.— You I can - not judge.—

TAB

0	1	3	0	2
3	0	2	3	0
3	2	0	3	0

C D5 G C D5

You, I thought you knew— me, this— one laugh - ing qui - et - ly un - der - neath—

TAB

1	3	0	1	3
0	2	0	0	2
2	0	0	2	0

G C A C D5

— my breath.— Night - swim - ming.

TAB

0	1	2	1	3
3	0	2	0	2
3	2	0	3	0

G C G D5

Piano arr. for Gtr.

TAB

0	1	0	3
0	2	0	2
3	3	2	0

Interlude:

G C D⁵ G

Gtr. 3

Oboe arr. for Gtr.
w/ Fig. 1 (Elec. Gtr. 1)
w/ Fig. 2 (Elec. Gtr. 2)

TAB

12—12 12 14 12 14 12 12

C A C D⁵

3. The

TAB

12 14 12 14 14 12 12 14 12 14 12 12 14 12 14

Verse: G C D⁵ G C A

pho-to - graph - re - flects — ev - 'ry street - light, a — re - mind - er. Night-swim -

w/ Fig. 1 (Elec. Gtr. 1) 2 times
w/ Fig. 2 (Elec. Gtr. 2) 2 times

TAB

12 0 0 3 0 2 0 0 2 0 2 2 2 0

3 3 2 3 0 0 3 3 2 3 0

C D⁵ G C D⁵

- ming de - serves a qui - et night, —

TAB

1 3 0 0 1 3
0 2 0 0 0 2
3 3 3 0 3 2 3 0

G C A C D5

de - serves a qui - et night.

TAB

Outro: G C D5 G

Gtr. 3

Oboe arr. for Gtr.
w/ Fig. 1 (Elec. Gtr. 1) 2 times
w/ Fig. 2 (Elec. Gtr. 2) 2 times

TAB

C A C D5

TAB

G C D5 G

TAB

C A C D5 rit. G

Gtr. 3

Gtrs. 1 & 2

TAB